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Contents

	PAGE		PAGE
ALLEN A. BROWN MUSIC ROOM, BOSTON PUBLIC LIBRARY	Frontispiece	VERMONT'S OLDEST LIBRARY	594
EDITORIALS	561	AMERICAN LIBRARY ASSOCIATION	595
The work of American libraries with music		Public documents round table	
Classifying and shelving music		LIBRARY ORGANIZATIONS	596
Music as a cataloging problem		The Jamestown meeting	
The value of canned music		Southern Tier Library Club	
Music for the blind		Bay Path Library Club	
On circulating bound volumes of periodicals		New York Library Association	
SYMPOSIUM ON MUSIC IN LIBRARIES	593	Georgia Library Commission	
AMERICAN MUSIC CATALOGS.— <i>Dr. Otto Kinkeldey</i>	574	LIBRARY SCHOOLS	601
MUSIC SELECTION FOR PUBLIC LIBRARIES.— <i>R. R. Bowker</i>	579	New York State Library School	
TREATMENT OF MUSIC IN CHICAGO'S NEW MUSIC ROOM.— <i>Bessie Goldberg</i>	582	Pratt Institute School of Library Science	
EMBOSSED MUSIC FOR THE BLIND.— <i>Leonard C. Rambler</i>	585	Simmons College Library School	
THE MUSIC DIVISION OF THE LIBRARY OF CONGRESS.— <i>O. G. Sonneck</i>	587	Carnegie Library of Pittsburgh—Training School for Children's Librarians	
THE NEW YORK PUBLIC LIBRARY AND ITS MUSIC DIVISION.— <i>Otto Kinkeldey</i>	589	St. Louis Training Class	
MUSIC IN THE BOSTON PUBLIC LIBRARY.— <i>Barbara Duncan</i>	592	New Jersey Commission's Summer School	
LISTS OF PERIODICALS WANTED	594	REVIEWS	603
CARNEGIE CORPORATION LIBRARY GRANTS—JUNE, 1915	594	LIBRARIANS	606
		THE LIBRARY WORLD	608
		LIBRARY WORK	619
		BIBLIOGRAPHICAL NOTES	622
		COMMUNICATION	624
		LIBRARY CALENDAR	624

INDEX TO ADVERTISERS

	PAGE		PAGE		PAGE
American Librarian's Agency..	18	Ditson (Oliver) Co.....	2	Pond (W. A.) & Co.....	5
American Library Assoc.....	4	Fischer (J.) & Bro.....	2	Putnam's (G. P.) Sons.....	10
American News Company.....	8	Gaylord Brothers.....	14	Quaritch (Bernard).....	6
Bahrenburg & Co.....	13	Hammond Typewriter Co.....	5	Rademackers (W. H.).....	13
Baker & Taylor Company.....	8	Higgins (Charles M.).....	6	Rand Co. (The).....	15
Baker's Great Bookshop.....	18	Hunting (H. R.) Co.....	13	Ruzicka (Joseph).....	13
Barnard (F. J.) Co.....	12	Inside Front Cover		Schirmer (G.) Inc.....	3
Benziger Bros.....	5	Johnston (Wm. G.) & Co.....	13	Schulte's Bookstore.....	18
Bonnier (Albert) Publishing House.....	20	Library Bureau.....	7	Scribner's (Charles) Sons.....	17
Booksellers (Directory of).....	10	LIBRARY JOURNAL.....	15-16	Situations Wanted.....	18
Books for Sale.....	18	Library Supplies (Dealers in).....	20	Snead & Co. Iron Works.....	9
Bookshop Bindery (The).....	15	McClurg (A. C.) & Co.....	10	Sotheran (H.) & Co.....	14
Books Wanted.....	18	Mailkan (Hy.).....	14th cover page	Stechert (F. C.) Co.....	15
Bowker (R. R.) Co.....	17	New England Library Bindery Co.....	14	Stevens (B. F.) & Brown.....	17
Breitkopf & Hartel.....	3d cover page	Noble & Noble.....	20	Tice & Lynch.....	18
Chivers Bookbinding Co.....	13	Publishers' Weekly.....	18	Wanamaker (John).....	14
Democrat Printing Co.....	15				

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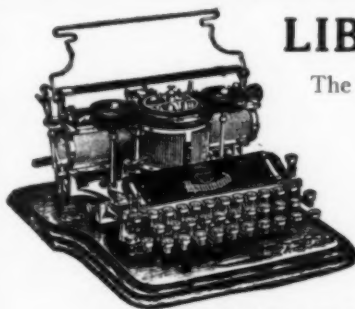
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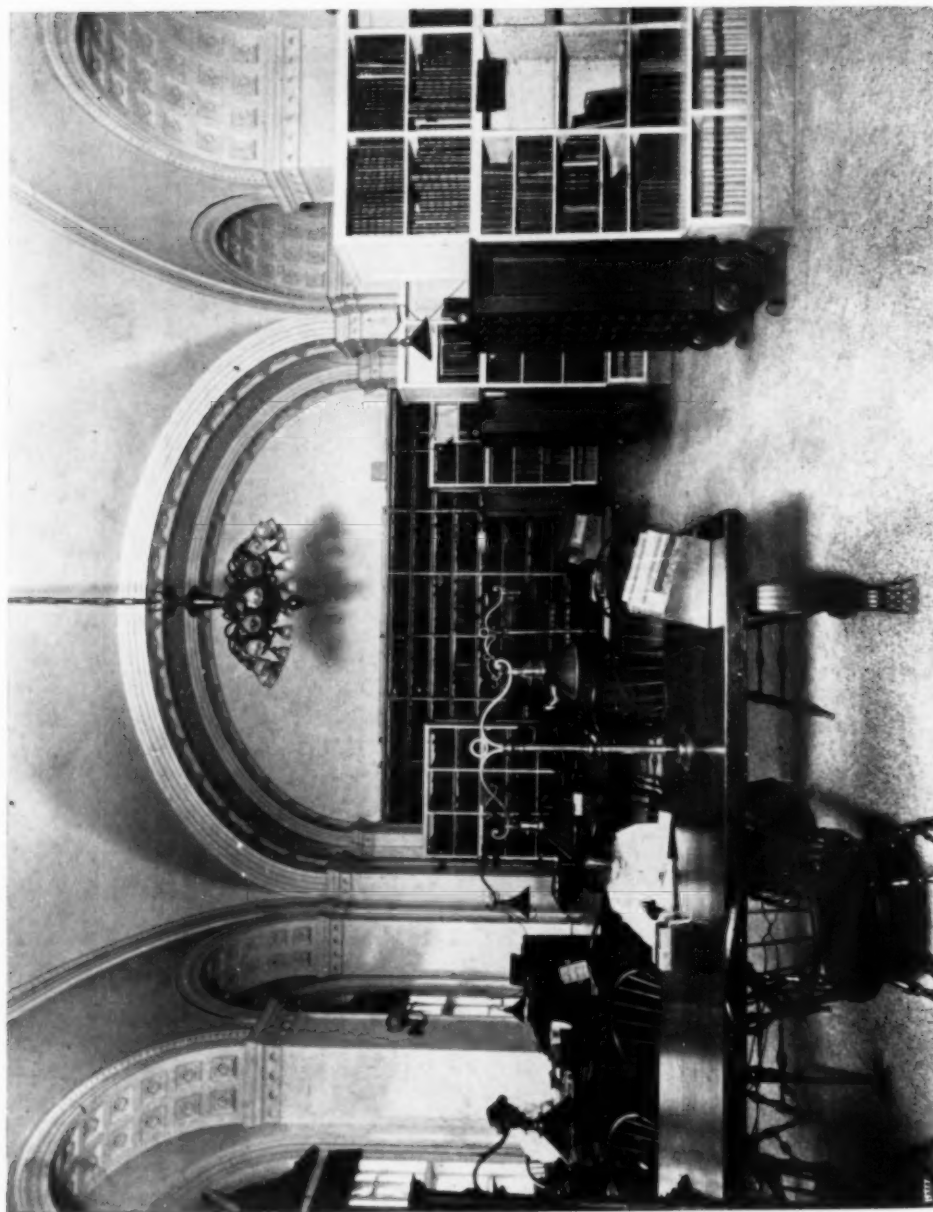
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THE LIBRARY JOURNAL

VOL. 40

AUGUST, 1915

No. 8

THIS music number of the LIBRARY JOURNAL is an endeavor to record and stimulate the work of American public libraries in the collection and promotion of good music, alike through the selection of books on music and books of music, through the circulation of music in volumes or in sheet form or in record discs, and through the audible presentation of music by the several types of reproducing instruments. It is probable that the circulation of music by Public Libraries had its origin about 1882 through provision by Wm. Augustus White, then president of the old Brooklyn Library, of a collection of musical works which with its expansion has been in circulation from that time to this, with good result. No statistics seem to have been compiled as to the use of music in public libraries, but there are many more than commonly supposed which circulate music and the number is steadily on the increase. If the libraries are careful in the selection of music for recreation rather than for mere amusement, this is a form of development which should have every encouragement and we look forward to a time when the small as well as the large libraries throughout this country will put the best music at the disposal of the public and thus promote both its use and purchase in millions of homes.

Music is included in the decimal classification as the 780s, and a closer division is worked out in Miss Hooper's valuable list, based on the Brookline collection and issued as an A. L. A. publication in 1909. It is the general practice to keep books of music, for evident reasons of size and shape, shelved separately from books on music, but it is most desirable to have both classes in the same room and on contiguous shelving. Sheet music is difficult to handle, and is perhaps inadvisable at the beginning of a music collection, but various expedients for its care and use have been worked out

by different libraries, several of which are described in the symposium from libraries specializing music which forms a leading feature of this number. It will surprise most librarians to note from these contributions how extensively and variously music is in actual use by American libraries. Some are going so far as to provide a sound-proof room in which the musicians may audibly read music for themselves and thus make choice of what they may wish to borrow for use outside the library. Others are actually giving piano-player or disc-record concerts in their auditoriums in line with story-telling for the children's hour and reading hours for the blind. Still others are collecting music from the historical point of view, and this variety indicates how wide is the possible field in the future.

THE cataloging of music is so much outside the usual lines of cataloging that it seems to present difficulties of its own, but these are easily resolved. The chief points to be emphasized are easily clear to the ordinary cataloger. Primarily there should be an author entry under the usual name of the composer, preferably under M for Mendelssohn rather than under Bartholdy. Probably the most important secondary entry is by the instrument or means of performance as works for piano solo or four hands respectively, for organ, for band, for orchestra and vocal works for solo performance (soprano, contralto, tenor and bass) or chorus, with symphonies, operas, oratorios and cantatas also as distinct headings. To these classes of entries may be added, when a catalog is to be more complete, individual entries in the case of works individually known, as the *Largo* of Handel, the *Septet* of Beethoven, or the "*Midsummer night's dream*" of Mendelssohn; names of transcribers or editors; and finally names of series or publishers' designations as "*Our masters*" (*Unsere Meis-*

ter). Probably it is better to keep the music catalog separate from the book catalog, but the standard card should be used. In beginning a music collection it is well not to attempt too much cataloging but to confine the entries to the simplest dimensions.

DURING the copyright campaign, Mr. Sousa paid his disrespects to "canned music" by very positive assertion that it was ruining music in America by discouraging the organization of village bands and musical societies throughout the country. There may be truth in this but there are also indications of a renaissance of music in these directions, in which libraries can play a very useful part by selecting good music for local practice. Also so far as libraries use musical records, the musical standard of a locality can be distinctly elevated by the selection of records which are not only popular, but have real musical quality. In most communities there will be found people of musical culture who can advise with a non-musical librarian in the selection of music, and the music publishers are ready to give very intelligent co-operation to the same end. A great deal may be done for music in America, if this becomes one of the enthusiasms of the library profession.

THE increasing number of libraries which happily are making provisions for the blind should certainly make a specialty of music for the blind. The sightless people who proverbially keep more cheerful than those denied the sense of hearing, should have their cheerfulness sustained by everything that can be done for them, and music is for them a chief reliance. Indeed, music is notably one of the means of making a living which they can and do cultivate. The blind are, of course, denied many of the opportunities for self-support in which sighted people too little rejoice, and most of those who support themselves have little money to spare. The public library is therefore doubly a solace and utility to them, and whether through the circulation of tactile

music for their use at home or through record concerts, as well as oral reading for them within their department in the library, the most should be made of the good a library may so well do in this direction. It is gratifying to know that so much music has been printed in raised characters for their use and that catalogs are available in like shape; and of these, libraries should be prepared to make full use and thus encourage larger facilities for this denied class.

WHAT is a small library to do, or for that matter any library, except that of largest scope and importance, in binding up periodicals and in circulating the bound volumes at the risk of loss which would break into valuable sets, sometimes almost beyond possibility of replacement? This is a practical question which most libraries have to solve, and it is not easy to answer. The ordinary library must husband both its resources and its shelf room by refraining from binding periodicals beyond certain limits, and especially periodicals infrequently consulted, and accessible in larger libraries nearby. In the matter of circulation, here is the old dilemma again as between book-keeping and book-using. The extreme policy of keeping books always available for reference is exemplified in the great Central Library of the New York Public Library system, which under the Astor and Lenox Foundations is positively prohibited from letting any book technically a part of the old Astor and Lenox libraries and their enlargements go outside the building. At the other extreme is the Library of Congress, which performs a wide national service in encouraging extraneous use of its books where these cannot be had elsewhere by scholars engaged in research. Perhaps the best middle course in the ordinary library is to circulate in the case of periodical sets those later volumes which can readily be replaced, but to be especially careful in loaning volumes more than ten years old.

SYMPOSIUM ON MUSIC IN LIBRARIES

CONTRIBUTED BY VARIOUS LIBRARIES IN THE UNITED STATES

THE BROOKLYN PUBLIC LIBRARY MUSICAL COLLECTION

In the early part of the year 1882, just about thirty-three years ago, The Brooklyn Library, then a subscription library, acting upon the suggestion of one of its trustees, who followed his suggestion with a gift, purchased through one of the large music importing companies, four hundred volumes of music. This selection was made through one of the competent men connected with the firm, was bound, and in August of that year the library began circulating it among its borrowers. This collection we believe to have been the first one that circulated sheet music to the public. While the number of volumes at first may appear small, in reality its scope was quite large, as in many cases four to six pieces were bound in one volume.

The volumes were bound in light board covers, sewn flexible so that when opened upon the piano they would lie flat. As the sides were light boards the composers name, the pieces it contained and call number were printed upon the upper cover. By doing this the contents were readily seen when taken from the shelves by any one running through it. They were shelved in cases which were divided into compartments slightly longer and wider than the volumes themselves, the shelves being four inches apart in the stack.

At the present time the collection contains 4570 volumes of instrumental music, 1200 volumes of books dealing with the theory and history of music, besides the many individual biographies of musicians to be found upon the shelves. There are at present 712 volumes uncataloged and 2684 pieces of sheet music which simply wait for a force of catalogers to do the work, or until our present force can get free time to do it. This large number of pieces awaiting the catalogers came to the library through gifts from several persons: Professor Robert Thallon, 2595 pieces; Mr. T. Allen Smith, 400 volumes of sheet violin music; Mr. John Currie, 86 volumes of organ music; and Mr. Buechner, 300 volumes.

From its beginning the library has always been able to obtain the services of men of wide acquaintance with the works of the most noted composers, to make the selections of such works as were deemed desirable to have in the collection. Among these may be mentioned Professor Paul von Tidden, who while on several visits abroad purchased the works of the great composers in the best editions to be had, and also other works he thought desirable. Later on Mr. Royal C. Porter, an organist in one of our churches, performed the same service in regard to church music.

The larger portion will of course be found to contain works suitable for the piano (two hands), yet the collection contains much in piano duets (four hands), two pianos (both four and eight hands), violin, 'cello, oratorios, cantatas, operas (vocal scores), songs, etc.

We find during the opera season such a demand for the scores that it is necessary to limit the time to each borrower to three days, and though we have duplicated the most popular operas we always find reserves waiting for them. After the season is over they are loaned for the usual fourteen days with the privilege of renewal. It has been our experience that many of the requests are not for the music itself but for a synopsis and the words. To meet this demand we have a collection of some five hundred librettos which are loaned for the three days. With these and such books as Upton's "Standard operas," Melitz' "Complete opera goer's guide" and Davidson's "Opera plots," we are able to get the fullest use of the collection. This leaves the full scores for those who wish to run over the music before attending the performance.

The circulation during the year at the main branch is close to seven thousand volumes, and from here we send to the various branches throughout the city some twenty-five hundred volumes for the use of their borrowers. When the entire collection has been cataloged and a printed

catalog of what the collection contains can be seen at any of the branches, I have no doubt that we will witness a much greater use than ever before.

On the whole the use of this department of the library's activities has been much appreciated and has proven most satisfactory. Its use since the beginning shows that we have a large music-loving public among our borrowers and that many of our members are music students who recognize the advantages offered by the library through its large collection for home use.

CHAS. E. FARRINGTON,
Branch Librarian.

HARTFORD PUBLIC LIBRARY

The beginning of the music collection in the Hartford Public Library was made in 1895, when the library bought about one hundred and fifty volumes of bound sheet music. This consisted of piano music, songs and opera scores. In 1903, the library purchased the musical library of George W. Steele, a local organist and music teacher, consisting of piano, organ and concerted music, orchestral scores, choir music, etc., a very valuable collection. In 1914, the library received the gift of several hundred musical scores and books of music from Nathan Hale Allen, a former organist in this city. This collection contained oratorios, masses, songs and church music and many theoretical works, and lives of the composers.

Since 1905, we have made rather a specialty of buying the music given at concerts here. The Boston Symphony Orchestra gives three concerts during the year, and the Hartford Philharmonic Orchestra also gives three concerts a year. We do not get the complete orchestra scores for the symphonies, concertos, etc., given at these concerts, but buy them as arranged for piano, either as solo, duets, two pianos, or eight hands—two pianos, in whichever way they are harmonized the best. This music is bound separately.

When a famous violinist gives a concert and we find that we do not already have the music he plays in the library, we buy several compositions of the same composer and bind together to make a volume.

The concerts of singers are treated in

the same way. Whenever it is possible to get the programs, the music is bought in advance of the performance; but in most cases, unless the programs are inserted in the daily newspapers, we have no way of knowing until afterwards. This arrangement is known among the library readers who are interested in music and these books can be reserved for them when bound and cataloged. We have found it satisfactory; the only drawback being the time it takes for binding and cataloging. The volumes of sheet music cost about .78 for binding.

Our collection consists of grand operas, both by the older and modern composers; comic operas, oratorios, masses and sacred songs; vocal music, solos, duets, and quartets; orchestral music, trios, quartets and quintets; piano music, solos, duets, etc.; organ music; violin music; guitar, mandolin and banjo music; and music for the wind instruments—cornet, flute, etc.

We also have a valuable collection of old songs and music covering the years from about 1830 to 1870. This is especially interesting, as it contains many songs published during the Civil War time, which are not found in most collections. We have not included phonograph cylinders or discs in our library, nor have we made use of the victrola.

The music is circulated the same as books, that is, for two weeks and renewable for two weeks longer.

Our library year commences in June, therefore from June, 1914, to April 24, 1915, the circulation has been 2,098 volumes.

The collection contains 1,678 volumes, in exact counting. The number, classified, is as follows:

Operas	275
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Piano music	654
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BROOKLINE, MASS., PUBLIC LIBRARY

In 1895 the Brookline Public Library made a small beginning towards establish-

ing a collection of music for general circulation. A selection was made by a Brookline musician consisting of a few operas and oratorios, and some music for piano and for voice. To these were added in 1897 a much larger collection of the same classes, as well as of music for violin and piano, for 'cello and piano, and for a few combinations of stringed and wind instruments. Since then the collection has grown steadily in size and in favor with the public. The classics are well represented and also modern composers. The collection of duets for piano is especially popular, as it comprises many arrangements of the orchestral works which are given by our Symphony Orchestra. Music for two pianos, for both four and eight hands, is represented, and also music for the parlor organ.

A valuable addition to the library was made several years ago through the gift of a collection of chamber music—trios, quartets, quintets, and other combinations of stringed instruments.

There has never been any doubt as to the usefulness and popularity of the music library, but that it is a difficult problem to shelve and care for there can be no doubt. We have found that fixed wooden shelving with partitions about 8½ inches apart and having a height of 14 inches in the clear is most convenient for bound volumes. With chamber music the problem requires quite a different solution. We buy the boxes made by Schirmer for commercial use, and mark the box with the number and exact type of quartet or quintet, as for instance:

789.5

Quintet—2 violins, viola, 'cello, bass

Then each of the various parts of the quintet is sewed into a heavy manila cover, and all are plainly marked with composer, title of composition and individual instrument. The book card which is put into the full score or leading part, is marked with the number of parts and with a large stamp "EXAMINE." These boxes are laid on any ordinary shelves. It is of course impossible to shelve bound volumes and boxes side by side, but this division seems inevitable.

It is possible to have a strap or pocket in the back cover of a volume of music to hold a single instrumental part as, for instance, in music for violin and piano, the full score may be bound, and the violin put in a manila cover and slipped into a strap in the back cover. It has been found possible to save binding in many instances by using Gaylord's covers for single pieces of music which have only one or two signatures. We have used the press board covers and find them very good for the purpose.

The library has found, after some experimenting, that it is convenient to enter the music in the main card catalog under composer, and in the case of operas, oratorios, etc., under title also, but that it is best to have the classed list of the scores quite separate, so as not to confuse it with the subject headings of the books about music, which must be of course in the main catalog.

The library possesses also a very good collection of books about music—history and criticism, biography, theory, and teaching. These are of necessity shelved apart from the scores, as the shape and size of the latter will not permit of their being mixed in with books.

Our experience with music has shown it to be a most desirable addition to the usual property of a public library. I should hesitate, however, to advise a library with a small staff and limited funds to buy music for combinations of more than two instruments. It may accept gifts with pleasure, but it will not deliberately invite the difficulties which the care of such music involves.

LOUISA M. HOOPER, *Librarian.*

HAVERHILL PUBLIC LIBRARY

THE music collection at Haverhill, aside from the books about music which had always been bought, was started about fifteen years ago from the desire to give the public the best popular music of the day and thereby add one more attraction to the library—a bit of advertising, as it were. The collection was to be strictly popular and not much classic music was bought at first, possibly because the librarian was more interested in the lighter kind. The

vocal scores of the best comic operas of the day were bought, and they became popular at once. The standard grand operas were soon added. As it became known that music could be found at the public library there came requests for a wider scope in the character of the collection. The use of the light operas led to the calls for more serious work. The vocal scores of all the older grand operas and oratorios that were likely to be sung were bought, and, of course, all the new ones were bought as they appeared.

As the calls seemed to be largely for vocal music, popular collections of songs were bought, such as college, national and patriotic song books and hymn books.

Sheet music was not bought, but several musicians gave their personal collections. At one time a small local music dealer sold to the library at a very low price his entire stock of the "Schirmer library of music classics." For lack of time these have not been cataloged, but are arranged by the publisher's number. A checked publisher's catalog which is kept with the collection serves fairly well as a catalog. This collection covers a wide range of instrumental music and is a mine of riches.

Another series of both instrumental and vocal music of wide scope and great value which was subscribed to was the "Musician's Library" issued by Ditson. Many publishers' collections of both popular and classic music were bought, often second-hand at low prices. These have proved invaluable, particularly for locating old popular songs. Some of these are noted below.

Vocal scores of the operas, both comic and grand, are the most used of any class. They are kept in the delivery room for easy access. As new comic operas are given in New York and Boston the scores are bought, if the operas are popular.

Advance notice is obtained of the operas to be given in Boston during the grand opera season, and the necessary scores and librettos are bought. The weekly programs received regularly from the Boston Opera House are posted with the scores. Lists of books about the operas are also posted with the scores at the beginning of the season.

Duplicate copies of the popular operas are bought, if necessary. When "Madame But-

terfly" was given in Haverhill by the Boston Grand Opera Company, although we had several copies of the expensive score, the demand for it could not be satisfied for weeks before and after the opera was sung.

Next to the comic operas the song books are the most used. All of the college song books are bought, and most of the inexpensive popular collections, such as "Heart songs." There is occasional demand for hymn books, of which the best of the sectarian collections are bought.

The music is used by both professionals and amateurs, by teachers, and by the orchestras of the local theaters. The collections of popular songs have proved helpful in amateur theatricals, and college songs are always in demand.

The music has been separated from the works about music but shelved near them. There is also a separate card catalog of music, so that all cards for music are found grouped together and not scattered through the whole catalog. The music is classed according to the Dewey system.

The opera scores and other heavy books are bound in leather and sewn on tapes to open flat. The thin and little-used books are bound in cheap pamphlet binders, and the sheet music is at present unbound.

The music collection is one of the most popular features of the library, and has helped to advertise it.

JOHN G. MOULTON, *Librarian.*

ST. LOUIS PUBLIC LIBRARY

THE music collection of the St. Louis Public Library is not primarily intended for students, or for those who desire to perfect themselves in the rendition of selections for the entertainment of others, although it may be, and is freely and profitably used by both these classes of persons. It is selected for *readers*—for those who take out music for precisely the same purpose that an ordinary book reader has in view when he draws a volume of fiction, or history or travel, desiring neither to study it nor to memorize it for recitation. We wish to encourage this reading use of music, and we believe that we are doing so. This point of view modifies somewhat the composition and arrangement of the selection. We do not buy trashy or worthless music any more

than novels of similar class, but we do buy freely, good, easy music that may be read at sight with pleasure by the ordinary music lover. We circulate no sheet music, any more than we circulate single short stories. Our music books are all bound volumes, containing five or more pieces, when these are short. In cataloging songs, we do not neglect the words, but give references from the names of their authors. We have in mind the collection of different musical settings of the same author's words, binding these together in separate volumes. This has never before been done, so far as we know.

Another somewhat unusual thing that we have done is to make bound collections of the modern dance music—a volume of tangoes, one of maxixes, one of one-steps, and so on, and we expect to do the same with popular songs and with examples of the peculiar and characteristic syncopation known as "rag-time." It is possible to select examples of all these that are good of their kind, and they should no more be neglected by the collector than folk lore or verse such as Whitcomb Riley's.

I have said nothing about standard composers, chamber music for strings, miniature orchestral scores, organ music, etc., because in gathering and distributing these we are simply following the customs of other libraries.

ARTHUR E. BOSTWICK.

FORBES LIBRARY, NORTHAMPTON, MASS.

a. *Development.*

1. Collection first started in 1896 by the purchase of works of the standard composers.

2. In 1902 Music was made a separate department, with its own curator, a separate charging desk and its own catalog.

3. At the present time the collection has increased to 10,615 pieces of sheet music and 4000 volumes, irrespective of text.

b. *Collection.*

1. Founded on the classics, augmented by best representations of modern writers with the aim of making a collection of permanent value.

2. Piano solos; piano duets; four hand arrangements, six hand; 2 pianos, four hands; 2 pianos, eight hands, six hand arrangements.

3. Oratorios, masses and cantatas.

4. Operas, standard and light.

5. Songs, sacred and secular, duets, trios and quartets for men's, women's and mixed voices; patriotic, national and folk songs.

6. Organ.

7. Chamber music.

8. Orchestra.

9. Music primers and song books for the schools with duplicate copies for the children's room.

The library aims to make its collection inclusive of all operas given at the Metropolitan and Boston opera houses and musical works appearing on the programs of the leading soloists and musical societies. Children's songs, including kindergarten and music readers, nursery rhymes set to music, etc., are kept in both the music department and the children's room, where they are in active demand by the youngest users of the library.

c. *Circulation.*

1. Average of 4,000 yearly, showing a gain at present time over preceding years.

d. *Co-operation with schools and musical organizations.*

1. Library buys freely and loans freely to the two leading musical organizations, the Northampton Clef Club and the Northampton Orchestral Club.

*2. In 1912 a graphophone and disks were purchased for the supervisor of music, in the public schools. These were later destroyed in the fire at the Northampton High School in 1913.

3. In 1914 the graphophone was re-

*In September the trustees again gave evidence of their active interest in co-operating in the work of the public schools by the purchase of a graphophone and disks for the use of the supervisor of music in connection with his regular class instruction. The instrument was purchased at the suggestion of Mr. Short, who believes it will accomplish three desirable results in connection with his work, that is, give the children the opportunity of becoming familiar with the best music, to hear the world's great artists and teach them to appreciate good music. While the machine is kept at the high school, it is taken in turn to the various school buildings that all pupils may share in its benefit. —1912 Report.



placed by four less expensive Victor machines and also thirteen records.

a. Records are selected by the supervisor of music.

b. For the use of the schools entirely.

c. Machines and records loaned for the entire school year and at the discretion of the supervisor.

d. Result has been most satisfactory to the teachers and pupils in added interest for the music course.

J. L. HARRISON, *Librarian*.

EVANSTON PUBLIC LIBRARY

THE music department of the Evanston Public Library, known as the Sadie Knowland Coe music collection, was founded in April, 1907, by Prof. George A. Coe, then of Northwestern University, now of Union Theological Seminary, New York City.

The donor's purpose as expressed, was "to perpetuate Mrs. Coe's work for popular musical culture, by making it possible for any serious student of music to become acquainted with the best compositions and the best books and periodicals on this subject."

In addition to the gift of Mrs. Coe's library of books and music forming the nucleus of the collection, Prof. Coe expended some \$4000 for books, music, periodicals, and music rolls, together with complete furnishings for the music room, and provided an endowment fund of \$5000 for its maintenance.

The collection now contains 1558 volumes of music scores, musical theory, biography, etc., 397 pieces of sheet music, 572 pianola rolls, and 5 current musical periodicals.

The offer of this collection was made at a time when plans were under way for our new library building and under conditions of the gift a room on the second floor was designated as the music room and was provided with deadened walls and double doors.

The furnishings provided by the donor consisted of a Weber Pianola-piano, a cabinet, containing files for music and trays for the card catalog, a reading table and other equipment for the convenience of reference users. It was the purpose of the donor that the freest possible use of the collection should be given to the public,

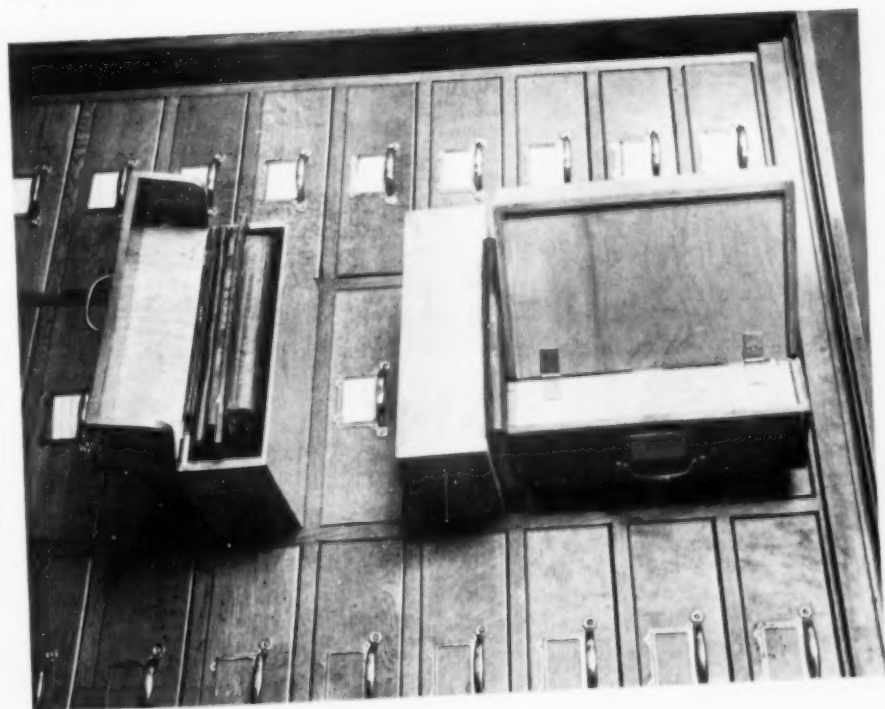
furnishing opportunity for music study particularly to persons whose aims were those of general rather than professional culture. With the exception of a few reference works, the entire collection is available for home use, under the rules governing the circulation department of the library.

The collection has been a most popular one from the beginning. The books, music, and pianola rolls are loaned on the regular borrower's card and are giving a constantly increasing service to serious students of music. It is encouraging to note that no serious damage has resulted to the music rolls, in spite of their large use both within and outside of the library. Only the general wear and tear on the end of the roll as twisted by the hand in re-rolling and an occasional tear or crease caused by careless re-rolling, has been noted.

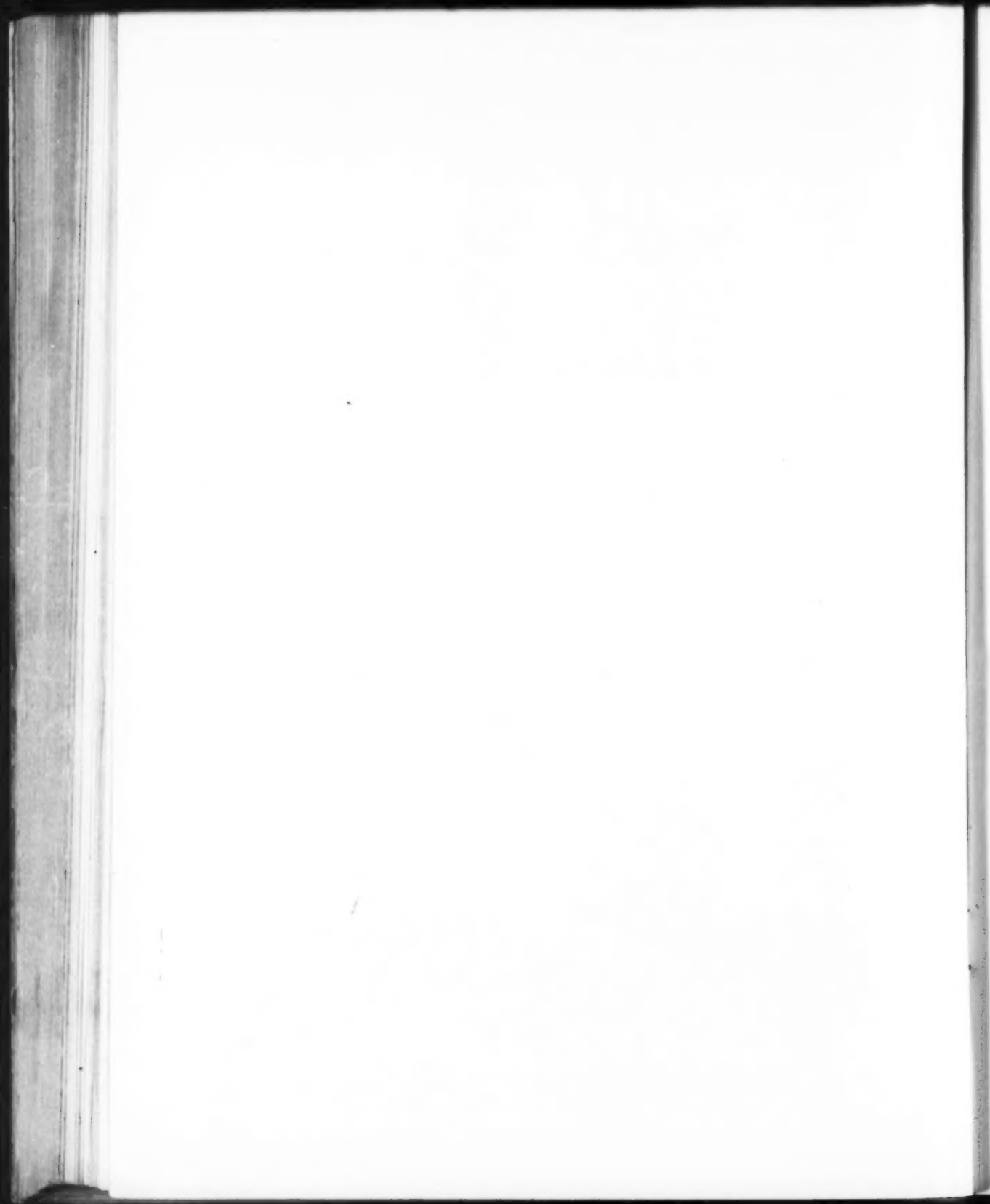
The use of the pianola in the library was an experiment for which we had no precedent and we were obliged to "feel our way" by a trial of various hours for its use. We still find it wise to restrict this use to three hours and twenty minutes per day and two evenings a week, and in order to allow the privilege to the greatest number of patrons, we limit each player to a period of twenty minutes.

The deadened walls and the distance of the music room from the reading and reference rooms have saved the readers from any distracting sounds of music. The neighbors on that side of the building however were not so well protected and complaints and protests were received at first. These however have been entirely overcome, partly by the shortening of the hours for the pianola and partly, we think, because continued practice on the part of the pianola patrons, has enabled them to play more intelligently and with less of the "mechanical" effect.

Our funds have not allowed the services of an attendant in the music room, but a certain oversight is maintained over the room by keeping the key at the loan desk and asking applicants for use of the pianola to register there, although registration is not required of reference users or of those who wish to select books or music for home use.



THE SOUND-PROOF ROOM IN THE LOS ANGELES PUBLIC LIBRARY AND A DETAIL OF THE CASES USED FOR SHELVING THE MUSIC



The Coe collection was opened to the public April 2, 1908 and the seven years of experience with the pianola in the library and of the circulation of music rolls, has not only demonstrated the practicability of the plan, but has proven its success in promoting the popular appreciation of music. The pianola has opened up the treasures of music to scores of people whose opportunities for musical culture have been very limited, and we can safely say that it has been of distinct value in promoting a taste for the best music among our young people, and thereby encouraging the purchase of a better class of music for the home pianola.

The successful maintenance of a working laboratory of music within a public library seems a significant fulfillment of Melvil Dewey's prophecy of seven years ago when he said "We must get away from the old idea that a library is a reservoir or mere collection of books.

"It is the center now of education. Art and music play an important part in its make-up and the mechanical piano can do much in effecting an improvement in the public taste, because it has made it possible to bring the great masterpieces into the home. It is a greater agent for effecting the betterment of humanity than the printing press."

MARY B. LINDSAY, *Librarian*.

LOS ANGELES PUBLIC LIBRARY

THE moving of the Los Angeles Public Library to new quarters in June, 1914, gave an opportunity to develop the collection of musical scores and books on music, through more adequate shelving, and the building of a special "sound proof room," in which students could "try over" the scores at a piano. The musical section is a part of the art and music department, and the work on the subjects is carried on together and by the same assistants, although one assistant devotes much of her time to the musical literature. Another assistant is typewriting the cards for a complete analysis of the 2000 bound volumes of scores. Composer, title, and form cards (such as for ballads, études, fantasias, sonatas, symphonies) are being made for every piece in every

volume. The main composer card shows the complete contents of the volume. In addition to the title card for each piece as it is listed in the Los Angeles collection, see references are also made from every other title by which the piece is known. For instance, Jensen's "Fröher Wanderer," is also known as "Happy wanderer," "Merry wanderer" and "Joyous rambling" and by several foreign titles. Series cards and arranger cards are made for important series. Criticisms and biographies appearing in the music volumes are brought out by special cards, for this matter, being very specific, is highly valuable to the student. Wherever found, opus numbers and keys are given. Many other details are given on the cards, when these details will probably prove helpful to the public. An average of six cards is made for each piece and there are probably 30,000 pieces.

The scores are separated from the books that would fall under the same number in the Decimal classification, by inserting an extra decimal point, thus 782 would be for a book about opera, while 78.2 would be used for opera scores. All scores are flexibly bound, sheet music being made up into books at least one fourth of an inch thick. The volumes are shelved in specially constructed cases. This is an "open shelf" library throughout, and the music is as fully accessible as any other literature. A photograph of the music cases and, more closely of a singly tray, is printed herewith. These cases are very satisfactory in every way, both for handling by the public, protection from dust, and especially because they make it impossible for readers to disarrange more than the single tray full of scores. Wholesale misplacements are now impossible. The general arrangement of the music in the cases is as follows: Opera scores; Operettas, cantatas and oratorios; Vocal; Folk music and dances; Piano; Two hands; Four hands; Two pianos; Organ; String music; Orchestration; Quartettes and quintettes for strings. The reader is helped by white gummed-letter legends running along the top of the cases. Each drawer has a large label, as a further guide.

The sound proof room is used almost

continuously, people waiting for each other to be through. It is reserved for clubs or classes, but not for individuals. Some typical uses of the room are: Regular meetings of musical clubs; committee meetings for arranging musical programs in detail; quartettes and double quartettes practicing; Music Settlement Society board meetings; amateurs laboriously practicing exercises; professionals running over the scores to make a selection. Probably a hundred persons use the room during a week for musical work (the room is also used for small study club meetings).

The "sound proof" feature of the room is fairly satisfactory, and could be made so at some additional expense, which cannot be afforded until later. The building is of reinforced concrete, and the partition around the room is a double wall of hollow terra-cotta tile, with a three inch dead-air space between. The building also has low ceilings, and this further limits the sound vibrations within the room. This and the hard surface causes a "ringing," which is noticeable to many users. As for noise passing outside the room, there is practically no difficulty. Readers work undisturbed at the study tables within a few feet of the room, hearing the music faintly. The covering of the walls with hangings, and the floor with a soft material, would eliminate any trouble, and this will be done as soon as funds permit. Another difficulty which no other library would experience, probably, comes from the necessary location of the bookbindery on the floor above. Not noise escaping from the "sound proof" room, but noise entering it through the concrete ceiling, is the only fault of the room, and this also will be done away with by building a false ceiling and filling the space between with an absorber.

The music department is very highly appreciated and greatly enjoyed by the public. During the period July 1, 1914—March 31, 1915, the circulation of musical scores (not books on music) was 9,039, the last month showing double the circulation of the first. All of the scores are loaned like books with the exception of the Modini-Wood collection of orchestral parts. These are loaned to orchestras upon deposit of a

sum sufficient to replace the complete set of parts. A number of newspaper articles and three magazine articles have been printed, as well as a special number of the *Library Bulletin*, in the desire to acquaint the public with the service. The majority of people, however, still do not seem to realize what the library is doing in this direction, possibly because of the very novelty of the work.

A large amount of reference work is done. In connection with the opera season, the Symphony Orchestra concerts and the Philharmonic artists courses, the best reference material, both scores, books and magazine articles, is placed on reserve as far ahead of the dates as possible. Hundreds of people take advantage of this. The ordinary sort of reference work, such as planning club-programs, preparing bibliographies and following the work of the numerous classes, as well as looking up the constant questions of music lovers, hardly need be described.

JOSEPH L. WHEELER, *Assistant Librarian.*

MORRISON-REEVES LIBRARY, RICHMOND,
IND.

CIRCULATING libraries of music records have been in vogue since the first mechanical piano was introduced. Almost every piano store is a repository for such a library.

In handling and caring for these libraries by untrained persons, there is necessarily great confusion.

Early in the year 1911, the head of the Starr Piano Factory at Richmond, Indiana, and the librarian of the Morrison-Reeves Library, conceived the idea of working for mutual benefit by placing a collection of records for player-pianos in the Public Library, where they would be easily accessible and where they could be handled with greater ease and system than in the music store.

As an experiment, the company first placed five hundred rolls of 88-note records in the library, eighty-eight being the number of notes used for the standardized piano-player. The librarian was given the privilege of selecting the music. These records were accessioned and catalogued just as books are and placed upon shelves open to the public.

Four rolls at one time were allowed to the possessor of a player, to be retained three weeks or exchanged every day as the patron desired. A fine was charged upon each roll for retention beyond the limit of three weeks.

Soon those patrons who had the old-fashioned 65-note players felt dissatisfied and the company was induced to place 500 rolls of 65-note music in the library for their use.

As the demand became greater the number of rolls was increased until the company had given 1370 rolls. From that time on the library assumed the expense of supplying the records, buying the music at wholesale rates at an average of thirty cents a roll. There are now over two thousand rolls on the shelves.

Richmond is a town of more than twenty-five thousand. The average circulation of music rolls last year was over 940 a month, the maximum, being 1312. In four years of music roll experience but thirty-four rolls have been crossed off the accession book. Sixteen of these were burnt on account of exposure to scarlet fever, seven were lost by careless borrowers, two were torn and paid for by patrons and but nine have been worn out by use.

Many boxes are repaired in the library and others replaced with new ones. Many new tabs and rings must be put on and the ends of the records, where most of the wear falls, often have to be trimmed. The ends of the cylinders are seldom broken. This is the only breakage which must be sent to the factory for repair. Transparent paper for tears is not often necessary.

The body of the collection is made up of classical and standard music, popular songs and dance music being added in limited numbers. Selections from standard operas are very popular, and the children seek music by composers concerning whom they have been taught in the public schools. A concert will sometimes stimulate the demand for certain composers (Tschaikowsky, Liszt and Chopin, for instance) and many busy men, like Arnold Bennett's hero Edward Henry, amuse themselves with the mechanical piano, becoming familiar with composers from Beethoven to Richard Strauss. There is a constantly increasing

demand for the records and they appeal to a class of people who have not heretofore patronized the library.

ADA L. BERNHARDT, *Librarian*.

COSSITT LIBRARY, MEMPHIS, TENN.

Cossitt Library's most important work in developing public interest in and appreciation of music lies in its opera talks which are given in the library's assembly room every Saturday afternoon from October to May inclusive. These talks, which now are a permanent institution and constitute the library's most valuable publicity asset, developed from a personal hobby of the librarian, Charles D. Johnston, who about 10 years ago, began to collect phonograph records of operatic music, with the purpose of acquiring ultimately all available records of a few popular operas.

His first public use of the collection was in 1909 to review, in a series of brief afternoon meetings, the stories and best-known airs of certain operas being presented by a visiting opera company. As a result of these informal talks, schools, clubs and organizations of various sorts became interested and asked for lectures on these and other operas. The number of such requests indicated a popular, growing interest in music; so the librarian, instead of trying to meet each group individually, started giving the talks weekly in one of the library's reading rooms. The next step was the purchase of a stereopticon and slides which gave pictures of stage settings, and famous singers in the leading roles. These pictures proved so helpful in clarifying the story and making vivid the dramatic elements of the music that they were supplemented soon after by slides, made at the library, giving the words of the librettos.

Up to this time the talks had consisted of opera selections reproduced on the phonograph, while Mr. Johnston gave the outline of the story and called attention to particularly interesting points in the music. Recently, however, at least one phonograph company* has undertaken to reproduce in full the music of several operas; so the use of these complete rec-

*Pathé Frères Phonograph Co., N. Y.

ords, with stereopticon slides, which give stage settings and words of the libretto, has obviated almost entirely the necessity of verbal interpolations. By the use of two phonographs continuous music is secured. This saves the time of both operator and audience and appreciably increases the unity of production. Too much emphasis cannot be placed on the much greater value of reproducing a complete opera, words and music, than that of reproducing selections from one or more operas; for selections from an opera represents a complete opera as poorly as a synopsis represents a book.

During the past two or three years the attendance at these opera talks has increased so much as to make imperative the building of a regular assembly room, with a seating capacity of 250 people, in which this and similar meetings are held.

The following are the operas which have been given at the library during the past season. The asterisk (*) indicates that the library has records of the complete operas, and slides of the full libretto.

*Aida.	Lucia di Lammermoor.
Ballo in Maschera.	Madame Butterfly.
Barbiere di Siviglia.	Manon.
Bohème.	Martina.
*Carmen.	*Pagliacci.
Cavalleria Rusticana.	*Rigoletto.
Contes d'Hoffman.	Tannhauser.
*Faust.	*Thais.
*Favorita.	*Traviata.
Lohengrin.	*Trovatore.

MARY W. ROTHROCK,

Head of the Circulating Department.

BANCROFT MEMORIAL LIBRARY,
HOPEDALE, MASS.

Our library, though one of unusual advantages, is situated in a small New England town of less than 2200 people with no regular place of entertainment—not even moving pictures. While long aspiring to furnish lectures or other wholesome diversion at the library, without an assembly hall in the building nothing material resulted. Finally the Victrola seemed to offer a way out, for one can listen through carved screens which separate reading, reference and delivery rooms, when seeing through the same is only an aggravation to the flesh. These same rooms being open every week day until nine o'clock for

the original uses which their names signify, Sunday only was left for concerts. The hour between three and four in the afternoon was chosen as one not conflicting with either library hours or church service and the first Sunday in the month as one easily remembered.

A dealer in the adjoining town arranged to furnish us an instrument, without expense, whenever notified that we wanted one. This had many advantages, aside from proving before purchase that some one would come if we tried having concerts, for through the different models of Victrola loaned we learned just the style and strength of motor best suited to the building.

The library owns not one record. Various people having Victrolas have gladly consented to use their own records, and our machine, and we furnish a concert not to exceed an hour in length. This volunteer work has not only given great variety in selection and presentation, but widened the interest in concert and library. The programmes are always submitted to the librarian in advance for advertising purposes, and to insure a certain standard of selection.

The first Sunday of each month from November to May has furnished Hopedale with many varieties of New England weather, consequently the attendance during our two years' experience has varied, but an average of sixty has been maintained for each of the eleven concerts. Our reading and reference rooms combined have chairs for thirty-five people and never has an extra one had to be brought in for regular use, but on the balmy April Sunday when over a hundred people, practically one-twentieth of the town's entire population, appeared at the concert, chairs were brought in from every corner of the building and from willing neighbors as well, and the unchaperoned children present, who always sit with the librarian in the book stacks, did so with unusual pleasure because those seats were stepladders, footstools, and—as a last resort—dictionaries and gazetteers. Under existing conditions the attendance so far is perfectly satisfactory.

The Victrola was also used in connection

with our children's story-hour last summer which, for this or some other reason, proved to be the most largely attended of any ever held. Again the records were loaned, and but six were chosen for the eight story-hours, trusting in this case to gain more from repetition than variety. Each had a possible story attached, as the Soldier's Chorus from Faust and the Children's Dance from Hänsel and Gretel. One, however, was chosen to teach, in addition, that vocal fireworks by a master singer are a matter for deep appreciation and awe—not laughter. To our surprise this record which we supposed would be an infliction was soon received in the proper spirit and was the one most often chosen.

As to cost we have entertained nearly nine hundred people without added expense except for a few lights on stormy Sundays. We have no extra heating because the library has Sunday hours which begin directly after the concert ends. And finally the Victrola was given, after two trial concerts, by one who has the well-being of the library very much at heart. But had the library paid for the Victrola the number of people who have already attended this form of entertainment is large enough to place the individual cost at each concert and story-hour at a little less than six cents—and we hope this is only the beginning, and the final cost will have to be expressed in mills and tenths of mills, and the pleasure and satisfaction in terms too large to enumerate.

HARRIET B. SORNBORGER, *Librarian*.

GARY PUBLIC LIBRARY

THE musical clubs in Gary are the strongest among cultural organizations. The library at first secured several collections of musical scores which were little used. The Library Board voted to place music rolls in the library in 1909 but owing to the conflicting use of 65 and 88-note music the purchase was postponed. In 1913 was purchased a Steinway piano and we had a Gulbransen player mechanism installed in it. Only 88-note rolls have been purchased and the total number is now over 500. None but old standard popular music, light opera, and classic

music is included. The library discount on rolls is quite good, publishers desiring generally to extend library patronage. Local dealers approved the circulation of rolls by the library. In order to acquaint the public with the rolls William Braid White, of Chicago, the technical editor of *The Musical Trade Review* and author of several books on the player piano, was secured for a series of six lecture recitals on "The history of music." Mr. White is a thorough musician and is able to show the great possibilities of the player instrument. Public school and private music instructors brought or sent their classes and students to his lectures and several of the great musicians of the city attended regularly. This winter Mr. White played for the College Club and also gave a series of four lecture recitals on "National music" under the auspices of the library. They were just as well appreciated this year and many request selections were played. Mr. White is such an interesting speaker and such an enthusiastic player and withal so superior a musician that he has gained many friends for his work.

The circulation of rolls has steadily increased; they are used in the schools for musical illustration, and are circulated through branches as well as at the central building. It has been necessary to duplicate popular titles. Rolls are loaned on the borrowers' card in the same manner as books and in addition to books, two rolls on each card.

The recitals have also aided in popularizing the use of the auditorium for other recitals. The Cecelia Chorus uses the room regularly, private teachers hold pupils' recitals, and The Gary Musical Club and other organizations hold their public recitals there. The use of piano and player is allowed to known patrons for trying rolls or occasional practice. The auditorium is so built and planned that there is little or no disturbance of readers above.

LOUIS J. BAILEY, *Librarian*.

ST. PAUL PUBLIC LIBRARY*

A SUMMARY of school resources in the city in 1914 showed that there were phonographs in more than half of the public

*Collection destroyed in the fire April 27, 1915.

schools but that their phonograph records were for the most part mediocre in every respect. The average number of records in a school was 24.

The need of a central circulating collection was brought to the attention of two women's clubs, the Schubert Club, a musical organization, and the Thursday Club. As a result of their interest in the matter a collection of 93 records has been brought together in the library.

Because of the limited number they are at present loaned only to societies, schools and other institutions. The following directions for the care of the records are sent out with each lot which is loaned:

"Great care is necessary, in order to keep records from being scratched.

Dust should not be allowed in the case where records are kept.

A new needle is required each time a record is used.

Breakage will be charged to borrower."

The records are used also in connection with story-hours, lectures and concerts in the library, seem to offer large opportunity for the enrichment of special day programs, and particularly programs for national holidays, church festival days, bird days, etc. The "Graded list of Victor records for children in schools, kindergarten, and home," published by the Victor Talking Machine Co., has been used in making selections for the collection and in making up programs.

W. DAWSON JOHNSTON, *Librarian*.

AMERICAN MUSIC CATALOGS

BY DR. OTTO KINKELDEY, *Chief of the Music Division of the New York Public Library*

Library of Congress

Dramatic music (Class M 1500, 1510, 1520)

Catalogue of full scores, compiled by Oscar George Theodore Sonneck, chief of the music division. Washington: Gov. Prtg. Office, 1908. 170 p. 4°.

Orchestral music (Class M 1000-1268)

Catalogue. Scores. Prepared under the direction of Oscar George Theodore Sonneck, chief of the music division. Washington: Gov. Prtg. Office, 1912. 663 p. 4°.

Early books on music

Catalogue of early books on music (before 1800), by Julia Gregory of the catalogue division. Prepared under the direction of O. G. Sonneck, chief of the music division. Washington: Gov. Prtg. Office, 1913. 312 p. 4°.

Opera librettos

Catalogue of opera librettos printed before 1800. Prepared by Oscar George Theodore Sonneck, chief of the music division. Volume I. Title catalogue. Volume II. Author list, composer list, and aria index. Washington: Gov. Prtg. Office, 1914. Continuously paged, v. I, p. 1-1172; v. II, p. 1173-1674. 4°.

Boston Public Library

Allen A. Brown collection

Catalogue of the Allen A. Brown collection of music in the Public Library of the City of Boston. Boston: Published by the Trustees.

Vol. I, 1910. vii, 574 p. f°.

Vol. II, 1910-1912. 576 p. f°.

Vol. III. Pt. 1-2, 1914-1915. 144 p. f°.

With the development of the card catalog in America and the recognition of some of the advantages which it possesses over the old fashioned catalog in book form, the printed library catalog has fallen somewhat into disrepute, more so in America than in Europe. When the subject of a catalog is

narrowed down to a particular field, to a particular art like music, or even to a particular branch of that art, the reasons for and the incentives to printing such catalogs in America were, until a few decades ago, very slight. In the earlier part of the nineteenth century some publisher or bookseller may have printed a list of his stock, but not until Joseph W. Drexel published the catalog of his musical library in Philadelphia in 1869, could America boast of anything like a real music catalog. About 1889 the Lenox Library, which inherited Drexel's collection, published a short title list of the books on music and of some of the compositions as they then stood on its shelves.

These were until recently the only American music catalogs that might have aroused general interest. And while in Germany, in Italy, in France, and in England, libraries, even smaller university and school libraries, museums, cathedrals and churches, and the possessors of interesting private libraries, were printing catalogs of their music or allowing them to be printed by those who had an interest in them, America showed no activity in this field. Of course there were not many special collections of value

in America, like those in some of the European libraries, and the catalogs published there were designed not so much as finding lists but rather as contributions to the bibliography of the subject. It is only from this point of view that we can understand the publications of the catalog of a library which had been destroyed, utterly wiped out, more than a century before the printing of the catalog. This was the case with the catalog of the library of King John IV of Portugal at Lisbon, published by Joaquim Vasconcellos in 1874-1876. This monarch reigned from 1640 to 1656. He was an enthusiastic musician and collector of books. His great grandfather had founded this royal music library and King John greatly augmented it. It was carefully preserved until the earthquake in Lisbon destroyed it in 1755. The catalog in question therefore serves no practical library purpose, and yet no student and no librarian will fail to recognize its value.

To some degree most of the works mentioned in the list at the head of this article may be considered in the same light, apart from their practical usefulness, and in so far they are in a direct way potent factors in the art education of our country and documents of vital importance in our musical history. The fact that the United States government has gone into the publication of music catalogs with such interest and energy is to be hailed with joy, and the thanks not only of every librarian and every music lover but of every being interested in the intellectual progress of our country, are due to the librarian of Congress, Dr. Herbert Putnam, and to the chief of the music division of the Library of Congress, Mr. O. G. Sonneck, for this new proof that the government of the land of the almighty dollar is not insensible to the value of things which minister to the finer needs of its citizens. Such work is still more worthy of admiration when it is the result of communal patriotism and private enthusiasm as in the case of the Boston catalog.

The ends aimed at in the publication of the catalogs differ somewhat in the two institutions. Whereas the Boston catalog has more the character of a general finding list for the whole of a particular collection, the Washington publications are catalogs

of particular branches of musical literature more or less well represented in the Congressional Library, with all the bibliographical information that could be desired by a student working in that field. They are not only finding lists, but a source of information and an aid to research work for many who cannot consult the books cataloged.

It is now nine years since Mr. Sonneck made his first attempt at a really bibliographical music catalog. The catalog of opera scores contains just about 1300 entries. The way in which these entries are made differs considerably from the method of cataloging which has been evolved for the printed card catalogs of the Library of Congress and other large libraries in the United States. This is due partly to the nature of the material cataloged. Books on music, of course, can be treated exactly like other books, but musical compositions engraved, lithographed, printed with movable type or manuscript, come into being by a process so different from the ordinary book and are treated by their publishers so differently from the ordinary book in the matter of title page, edition, binding, reprint, etc., that in spite of the outward similarity of form between musical books and other books, the rules for cataloging ordinary books lead to the most curious results when applied to music. Mr. Sonneck's departures from the conventional style of cataloging in this respect, are therefore quite natural and will be welcomed as profitable experiments even by such music librarians as do not adopt them as a whole. These latter, however, will probably be very few. One of the points in question might be especially emphasized here. The conscientious registry of the publisher's plate numbers in engraved and lithographed music, which has been attempted by few bibliographers before Mr. Sonneck, and which has never been so systematically carried out as in the Washington catalogs, should become a matter of convention in all future music catalogs. No one who has had the slightest experience in handling music has failed to recognize the value of this note in identifying particular editions or in attempting to assign dates to printed musical composition, which for reasons best known to the publishers are issued as much as possible

without a date. Mr. Sonneck's efforts to approximate the dates of his scores involve a far greater amount of actual labor and of careful research than most users of his catalogs could ever imagine.

The Washington catalogs differ from the ordinary card catalog in other respects also. There are certain typographical variations which every scholar and every one who uses the catalogs for research purposes will greet with enthusiasm. The custom of differentiating for the eye the various facts connected with the book which go into the catalog entry increases the value of such a catalog and also the radius of its action, as it were, more than might appear at first glance. Mr. Sonneck's catalogs of scores and of opera librettos separate the title from imprint and collation. The imprint begins a new line and is set in a different style. It is no little convenience to be able to determine quickly which of the books in a collection or group were published in London for instance, or in Venice or in St. Petersburg. The present writer would have gone even farther than Mr. Sonneck in this matter and would have put the collation on a new line in a different style as is done in Miss Gregory's catalog of early books on music, following the usage of the Library of Congress and the A. L. A., and would have differentiated the indentation of title and imprint, leaving the former to project over the latter by at least two em spaces, and this without regard to the dots of omission which precede the titles which have not been entered from the top of the title page. In the catalog of opera librettos Mr. Sonneck has further facilitated the use and the study of his catalog by printing the actual name of the opera in heavy-faced type. All these things, when they are not pushed to extremes and so long as they do not become meaningless fads, may enhance the value of a printed catalog far beyond the labor required to carry them out. Investigators and scholars will greatly appreciate this aid to the study of musical history, for such it is.

The catalog of opera scores published in 1908 is probably no longer of much use as a finding list for the Washington Library. The number of scores to-day is perhaps twice as many as this catalog shows. That,

of course, is one of the disadvantages of the printed catalog. In spite of that no librarian would think of relegating the old catalog to the limbo of useless books, at any rate not until Washington delights us with a new catalog of opera scores. The catalog of orchestral music which is cast in the same form as that of opera scores, is probably nearer to being a permanent catalog. The list might possibly be kept up to date by the addition of supplements.

This is even more true of the catalog of early books on music, for no books published after 1800 are included in this list. By liberal expenditures and by shrewd purchasing the Library of Congress had managed between 1902 and 1913 to acquire a collection of books of this kind which amply warranted the publication of a printed catalog. When this catalog and its predecessors reached Europe they opened the eyes of European scholars to two facts—first, that our national library possessed a valuable collection of such books, which could hold its own even with the very largest European collections, like that of the British Museum, and second, that so far as bibliographical scholarship was concerned, America was, in musical matters, beginning to wake up. As it was with the catalog of scores, so it was with the list of early books. Miss Julia Gregory's work is a credit, not merely to the Library of Congress, but to the nation. Apart from the wish that the typographical aids to the study and use of the book had been followed in this, as in the other Washington catalogs, we can have no feeling but that of delight mingled with respectful awe, at the clearness, accuracy, and scholarly reliability of the work done in this list of early books on music.

We now come to the catalog of opera librettos printed before 1800. As in the case of early books on music, shrewd purchases by a well informed and wide awake librarian, backed by a far-sighted library administration, have given America a sudden and unexpected prominence in the world of musical scholars. Not only is the collection of librettos the largest and most valuable in the world, but Mr. Sonneck's catalog is, apart from the card catalog of Albert Schatz, whose collection was purchased by the Library of Congress, on which in part

Mr. Sonneck's catalog is based, the first attempt at a real, useful catalog of opera librettos with historical comments. For in the form in which it has been published at Washington, the book is much more by far than a mere list of librettos. It is really a work on a certain phase of the history of opera, a work which fills a want long felt by opera historians over the whole civilized world, and the lack of which has seriously hampered scholars in this field in the past. It seems almost a pity that the actual and positive historical labor revealed in the notes with which Mr. Sonneck has so lavishly enriched his book, should be concealed in a work which will figure in the bibliographies under the title of "A catalogue of opera librettos." If the word culture had not, in these troublous times, fallen a little into disrepute by evil association, we might be tempted to hold up this work of our national library as a monument of American culture. At any rate it is a noble example of what America can do toward maintaining high standards of scholarship and art.

As has been mentioned, the Boston catalog is compiled from an entirely different standpoint. In the problems it presents and to a large extent solves it is just as interesting as the Washington catalogs. Of course it does not possess the same bibliographical value, and therefore not the same importance as a means of historical research. It has a more immediate and practical end in view. Its original compiler, the late Edward Brown Hunt, chief cataloger of the Boston Library, adopted for this printed catalog the form in use for the card catalog. With all entries in one alphabet and with a copious use of subject headings, it can be of great use to the every day reader who desires to use the library, or rather this particular collection, for unfortunately not all the musical books in the Boston Public Library are listed in this catalog. As a finding list it has done valiant service even outside of Boston. Through the analysis and separate entry of works in collections it has been very helpful, as the present writer can bear witness, to many readers in the New York Public Library.

Within the limits which its compiler set for it in the beginning, it is admirably arranged. Typographical aids to assist the

user in finding a particular entry or to explain the nature of the work entered have made it possible to keep the enormous mass of material within reasonable limits. The catalog, in the form which it now has, presents a number of highly interesting problems which future music catalogers may study with profit. The separation under such names as Bach or Beethoven of works by these composers from works about them, suggests the thought that it might be useful in a music catalog to separate composition and books about music entirely. This is the method of the card catalog of the music division in Washington. The music division of the New York Public Library has hitherto adhered to one alphabet.

In the same way the question of arranging the various works of one author presents a problem. Shall they be arranged alphabetically according to title the way cards for ordinary books are filed in a card catalog? This method is very unpractical for music. The titles used by publishers and composers have not the specific character which the ordinary book title has. The Boston catalog holds to the alphabetical arrangement. The Washington catalogs prefer the arrangement according to opus numbers wherever this is possible. In the case of prolific composers like Abt or Czerny the latter method is far more practical, and even for composers like Brahms or Beethoven or Elgar or Schumann it is of great advantage.

A question for the music cataloger which does not come into the foreground in the Boston catalog is the problem of arranging entries connected with a single opera. How shall we file the cards for full scores, vocal scores in various languages, arrangements for piano solo, for various instruments, librettos in many tongues, single scenes and arias, fantasies, potpourris, variations, etc.? This and many other questions into the discussion of which we cannot enter here, have been suggested by the consideration of the catalogs named. It is only just to mention that besides the library catalogs here reviewed, Mr. Sonneck's contributions to the subject in his "Bibliography of early American secular music" and in his government reports on our national airs have advanced our knowledge of the subject and our methods of treating it to a remarkable extent.

We may have many problems still to solve, but the progress which has been made thus far gives ample ground for believing that American music catalogs and bibliographies will soon become as important factors in the world's musical literature as those of any European nation.

To Dr. Kinkeldey's review of the music catalogs of the Library of Congress and the Boston Public Library, there should be appended a brief description of the music lists which the New York Public Library has itself published.

The first of these appeared in 1889, when the Lenox Library published as Number XI of its short-title lists a brief catalog of the "Drexel musical library." This is arranged in one alphabet, by authors only, and fills 67 pages of fine print. It is rich in eighteenth century and earlier publications on music in general and various related subjects. It does not include much actual music, rather the literature of music, essays and reviews of musical works, sketches of the musicians, etc.

The next list records the works to be found in the library relating to folk songs, folk music, ballads, etc. This was first printed in the May number of the *Bulletin* of 1907, and was reprinted as a 40-page separate. A bibliography of the subject heads the list, and is followed by general works and general collections. Songs of the various nations come last, and comprise songs from Georgia, Gipsy songs, Languedoc, Walloon, Slavonic, African Negro, Jewish, Lithuanian, Icelandic, and Gaelic, besides Scotch and Irish, Lettish, etc. Typographically this list is an improvement over the Drexel list, the type used being larger, and the author's surname, or the key word in a title entry, being printed in heavy type. This general style has been adhered to in all subsequent lists.

In the *Bulletin* for January, 1908, appeared another selected list of musical works to be found in the New York Public Library, this time relating to the history of music, and this also was reprinted in separate form, filling 36 pages. "This list," to quote the note at the head of the first page, "does not include biographies of individual musicians, nor the materials for history in

shape of early printed books or later productions of incidental historical value." The bibliography and general history precede the titles on the history of music in various countries. Most of the works listed are in the English and German languages, though French, Italian, Latin, etc., are duly represented. Under the various countries are included, besides the larger European countries and the United States, the smaller countries and such minor ones as Arabia, Egypt, Bohemia, Armenia, Poland, Belgium, and, in Asia, Japan, China and India.

The 36-page "Catalogue of music for the blind," published in 1915, combines the 1911 issue of 18 pages, and its 7-page supplement published in 1913, and brings the list to date. This catalog covers a good range of classical and modern music of representative composers of different styles, and contains little if any "trash." The library has also published two other catalogs of its music for the blind, in tactile print, one in New York point, and the other in Braille, the latter including both American and European editions.

While these lists are, in one sense, in no way comparable to the catalogs of the Library of Congress and the Brown collection, yet they should prove of great interest both from a musical and a literary standpoint, to libraries which make a practice of circulating music, or which are accumulating a musical collection.

A letter from a president of a library board who had been making a tour of Indiana libraries contains a hint for libraries all over the United States. The letter is printed in the *Library Occurrent* and says: "In none of the libraries visited last week—six in number—was there to be seen the American flag. It seems to me that a library is lacking in the spirit of patriotism which fails to display the emblem of our country. We have two flags in our library building and are considering putting up a flagpole, that the star spangled banner may be seen outside as well as inside. I hope you will look upon this matter as I do, and recommend that libraries show their patriotism by putting flags in their buildings."

MUSIC SELECTION FOR PUBLIC LIBRARIES

BY R. R. BOWKER

ALTHOUGH a considerable number of American libraries have music collections, there seems never to have been any authoritative schedule of them. Many of the libraries having such collections are so inadequately equipped and informed as to development in this direction that musical work here has been sporadic rather than general. Little attention has been paid to the cataloging of music for library purposes, and most libraries are quite at sea as to how to buy music and what music to buy. Nevertheless, there is abundant opportunity to buy music collections which will be valuable even in small library communities. Twenty-five dollars will buy a fair number of volumes and a hundred dollars will make a really good start, while a few hundred dollars will give almost any library except those of largest importance, an adequate music collection. Of books about music, there is a large supply, of which libraries are generally informed. The reissue of Grove's "Dictionary of music and musicians," (Macmillan) in its new and revised edition, 1904-10, furnishes of course the central source of information for any library which can afford the five volumes. There are other encyclopedic and historical works as well as books on musical theory and practice, on great musicians, and on other specific divisions of the field, which are listed in the A. L. A. Catalog or in other bibliographies. Mention may however be made of the most useful monograph in pamphlet form illustrating "The instruments of the orchestra," issued by the N. Y. Symphony Society, 1 West 34th street, New York City, for a dime. From the cataloging point of view the chief authorities are the great Brown catalog of the Boston Public Library, now reaching completion, the music issues of the Library of Congress and the music catalogs of the New York Public Library, some of them in tactile print.

For small libraries the most helpful publication is the "Selected list of music" and books about music for public libraries" prepared by Louisa M.

Hooper, librarian of the Brookline Public Library, and issued by the Publishing Board of the American Library Association in 1909, which can be had for 25 cents from A. L. A. headquarters at Chicago. This is usefully prefaced by a classification table based on the Dewey decimal classification (780-789 inclusive for music), as applied in detail at the Brookline Public Library both to books about music and "scores"—this word being used in its inexact popular sense to mean all music works, rather than its more exact sense defined by Grove as covering several parts—as also a schedule of subject headings and a useful table of names of keys with German and French equivalents. The selection both of music compositions and books about music is based upon the Brookline collection and includes prices, although the varying system of discount on music makes these of limited value.

The most valuable book for the least money in either book or music publishing is "The family music book" (Schirmer) a volume of 750 pages, well printed on good paper and substantially bound in excellent cloth, selling at retail for \$1.00, a triumph of publishing made possible only through the Webb automatic offset press, which is used in its printing. This includes 250 pieces of music, piano and vocal, secular and sacred, of the highest quality, and excellently edited. It should be in every library however small, not only for reference use and possibly for circulation, but also as a suggestion of how music can be bought cheaply for the home. This is really a piece of missionary work on a commercial basis which deserves the highest praise. There are other good collections of standard pieces listed in the catalogs of the leading music publishers which should also be purchased in a first hundred dollars worth.

Of course in most communities demand will be first for piano composition, or arrangements, and second for vocal pieces. In the comprehensive sets of the "Collected musical works of old and modern masters" issued by the Schirmer house, including the

copyright compositions of MacDowell and Nevin and other contemporary composers at from \$5 upward per volume, there is a "second series" mostly in the Peters' Edition of remarkably low priced editions in music size well bound in green cloth covering the complete piano works of Bach in seven volumes at \$14.50, of Beethoven in seven volumes at \$7.50, of Chopin in four volumes at \$5.25, of Mendelssohn in five volumes at \$4.75, of Mozart in four volumes at \$5.00, of Schubert in seven volumes at \$9.00, of Schumann in five volumes at \$6.50, and of Weber in three volumes at \$3.75—which series also includes the organ music of Bach and the songs of Franz, Schubert and Schumann at like prices. Two volumes of transcriptions for the piano of Beethoven's Symphonies are issued in similar form and binding. These latter are included also in the "Library sets" made up the Schirmer house from their "Library of musical classics" which covers over a thousand numbers, price in paper at from 50 cents to \$1.50, from which an initial discount of 50 per cent is given. These "Library sets," of which there are nearly fifty, are well bound in cloth for library use, also at exceptionally low and actually net prices, without discount, and the special catalog of these sets should be consulted by every librarian. The first set, for example, covers sixteen volumes of the best piano works of the great masters at the price of \$15.00 net, and other sets include organ and violin compositions and operatic scores. The "Musical library" of the Ditson firm is another noteworthy series, selective in character, comprising over fifty volumes priced at \$1.50 in paper, cloth back, and \$2.50 in full cloth. These volumes include the selective piano compositions of Bach, Beethoven, Brahms, Chopin, Grieg, Haydn, Liszt, Mendelssohn, Mozart, Schubert, and Schumann, anthologies of French, German and Italian piano music, of the patriotic songs, and of the folk songs of all nations, and many other volumes of songs. The series of "Our masters" (*Unsere Meister*) of Breitkopf and Haertel give selective piano compositions or transcriptions of the leading masters, one or more volumes for each, in convenient octavo form, mostly at 75 cents in paper, also to be had in uniform cloth binding. The Uni-

versal edition of piano and other works, published by this house in paper, includes several thousand numbers. This leading house, two centuries old, which issued its first catalog in 1719, makes special offer of its services, through its New York house, to small libraries beginning music collections. An album of American composers at a half-dollar should be specially noted among the publications of Wm. A. Pond & Co., New York.

Dance music is of course in most general demand and of it there is an embarrassing supply. It is doubtful whether the public library should go far in meeting this demand, but it may fairly include such works of high musical class as Weber's "Invitation to the dance," the chief works of such waltz writers as the Strauss family, Waldteufel and the like.

In vocal music, the range is so wide that it is almost impossible to present a summary. Several of the series already noted include vocal collections of the highest order. "The imperial song series" (Boosey) includes 9 volumes respectively for soprano, mezzo soprano, etc., and four specially of sacred songs for individual voices at one dollar in paper and two dollars in cloth. Mrs. H. K. Johnson's volume, "Our familiar songs" (Holt), is a standard collection covering 300 pieces. College song collections, either general or of nearby colleges, are desirable in libraries. A series of historical as well as musical interest, developed especially with library use in view, covers "The English madrigal school" with its charming music of the sixteenth and seventeenth centuries, published in eight volumes at from \$2.50 to \$5.25 each by J. Fischer & Bro., New York.

Increasing attention is being given by boards of education and in schools to the development among children of music of a high quality and characteristic interest. Folk dances have come into a special vogue for this purpose, and several publishers issue collections or editions which have received the approval of the educational authorities, and of which special catalogs can be had for the asking. Miss Elizabeth Burchenell's collection of folk music may be especially mentioned. Bacon's "Songs that every child should know" (Doubleday) is

suitable for the music collection or the children's room, for the story telling hour may well be linked with good music. Haydn's charming "Children's symphony," written for toy instruments, should be in the library of any community which has a music leader capable of training children for this simple orchestral work.

Next to works for individual execution should come the great oratorios and other sacred music. These are numerous beyond mention and in numerous editions; the average library will confine itself to a few of the great works like Handel's "Messiah," Haydn's "Creation" and "Seasons," Mendelssohn's "Elijah" and "St. Paul," and Gounod's "Redemption" and a few of the most popular cantatas, such as can be sung by local choral societies or church choirs. The most complete catalog of these is that of the Novello house ranging from complete scores, sung in facsimile of the original score, to popular editions and condensations; the catalog of John Church & Co., Cincinnati and New York, should also be consulted for this class of works. Many of these are to be had in the well known Boosey shilling series priced here at 35 cents.

In connection with church music, collections that will be of local use for church organists giving them wider range and better material, as well as some individual pieces, may well be included in a fairly good library collection of music. The Schirmer "Library set no. 17" is a remarkable collection of thirteen cloth bound volumes at \$15.00 including organ anthologies or compositions by Carl, Guilman, Morse, Parker, Shelley and other noted organists or composers. The complete organ works of Bach can be had in the Schirmer "second series" in nine volumes for \$12.50 net. A volume of selective gems for organ containing ninety-four pieces of wide range for church services and such occasions in boards at \$1.50, another of organ voluntaries containing thirty-two numbers in cloth binding at \$2.00 are among the many collections for organ music at reasonable prices published by the Ditson house. Three volumes of organ gems, one principally for soft stops, one of preludes, postludes, etc., and one for weddings and other special occasions are is-

sued by the Pond firm in paper at half a dollar each.

Of the great operas, complete scores may be obtained in several competing editions, but these are scarcely to be commended for library purchase in small libraries, in communities not near centers where operas are given. Piano arrangements from the leading operas will, however, be found desirable. The Schirmer "Library set no. 15" contains selections from twenty-four of the principal operas, bound in eight volumes in cloth at \$10.00; and there is a household edition of most of the operas from the same house, each volume covering one opera, in paper binding at 50 cents. Most music publishers issue collections of "Operatic gems" for piano and vocal. The series of opera librettos most to be commended is the Ditson twenty-five cent edition, which besides the full text of the words, with English translation, gives the themes of the leading numbers, each in its proper place.

Miniature editions of scores are found very useful for musical study in libraries which have important musical departments, though they are scarcely to be commended for purchase by small libraries. Such editions are issued by three foreign publishers, perhaps the best known that of Eulenburg republished here by Harmes & Francis at moderate prices.

Collections and compositions for band performance and for specific instruments should be considered where there is local demand for any one specialty or instrument. The local bandmaster should be consulted as to the capabilities of his band, but the librarian should be always on the alert to buy "up and not down," that the musical taste of both performers and public may be brought to a higher level. In the "Most popular" series of music folios issued in paper by Hinds, Noble & Eldredge at 50 cents, covering much vocal and some piano music, are included also special folios for violin, mandolin, flute, cornet, trombone and other solo instruments. Special catalogs for chamber music are issued by several of the publishers.

It is difficult for any but a well equipped music library of considerable scope to attempt the circulation of sheet music or its collection for reference purposes. The diffi-

culties may be obviated to some extent by the use of music or pamphlet binders, or the simple device of binding in stiff folded manilla covers lettered in hand writing or type-writing. Where such are to be included, it is perhaps better to buy not the compositions which can be found in the collections but less usual pieces particularly those of novel character which will heighten the musical standards of advanced students in the community. As examples may be mentioned Sibelius' "Finlandia" with its strong chords and exquisite melody in lament for the composer's unhappy country; Liszt's "St. Francis preaching to the birds," with the twittering of the birds interleaved into the strong sustained theme of the sermon; Gobrovski's "Renaissance" transcriptions of the charming simple melodies from early composers, with the original music for each piece; and Ochs' amusing variations of the melody "Kommt ein Vöglein Geflogen," illustrating the characteristic styles of the great masters.

The use of phonograph cylinders has been so supplanted for musical purposes by disc records for the later types of instruments, of which the Victrola, Columbia Gramophone, Sonora, Edison and Pathé instruments are the best known examples, that libraries nowadays purchase almost exclusively the latter class of records. Both the Victrola and Columbia catalogs are models of catalog work and should be on the shelves of every library for ready reference; the Edison and Pathé concerns also issue catalogs and bulletins but in less satisfactory shape. The first named catalogs are in fact useful musical dictionaries in themselves. In making selections, three points may be kept in mind—that the double disc records at 65 cents and 75 cents furnish an ample variety without going into the higher priced records, that the selection should be made with reference to the demands of the local community but should always better rather than lower musical standards, and that there are special lines of collections which it is interesting to follow. For instance not only the national airs of most nations of the world can be found in the general catalogs or in the special catalogs by languages of the two leading producers, but also the folk songs and dances of the several countries of the world. Special orders will in fact be sent to the factories from local agents for Turkish,

Chinese, Japanese, and like records, while those of Hawaiian and Indian music are in the usual stock. Another interesting collection may be that of records illustrating the different solo instruments of the orchestra. Another may be that of symphony music, of which there is a fair representation in \$1.25 and \$1.50 double discs. Such special collections furnish material for special concerts and are more advantageous than haphazard buying of popular airs of the hour or "the newest thing in records."

TREATMENT OF MUSIC IN CHICAGO'S NEW MUSIC ROOM*

ACCORDING to the program, I was to concern myself with the cataloging and classification of music. As I suppose every one does who has a paper, I searched the literature of my subject and I was very much surprised to find very little information recorded, especially upon the general subject of the treatment of music in the public library. It is strange that so little has been written, for there are many libraries that have music sections. Evidently this department is not neglected, and it might be inferred that catalogers had had no difficulty in handling this rather different sort of material, but since our music room was opened last November, we have had some written inquiries, and visiting catalogers and librarians show an inordinate interest in the music room and the music catalog.

So it seemed to me that since the subject had never been discussed at a catalog section, as far as I could learn, my paper would be of more interest if I devoted my fifteen minutes to telling you about what we did with the music section that was opened last November in the Chicago Public Library—especially as to cataloging, classification, shelving and binding. I do not presume this to be a "prescribed formula of the do's and don't's that will keep the machinery of a music department intact," but only a plain recital of methods adopted, and it may be that all of what I shall say will represent well known ways of operation.

*Paper read before the catalog section at the conference of the American Library Association at Berkeley, June 4, 1915.

The library's collection consists of 2000 bound volumes and 1500 pieces of sheet music, and was selected by three prominent musical critics who conduct the music columns of our three largest daily papers. We have found it well worth while to have their interest, as they keep the music room before the public by generous notices. I have read somewhere that Chicago spends two million dollars for musical instruction; one million dollars for the purchase of music; one million dollars for symphony concerts, recitals of artists and choral societies; and five hundred thousand dollars for opera. It is to the music lovers and amateur performers back of this four and one-half million dollars rather than to the professional artists in the city, that the Chicago Public Library caters through its music collection.

Our November *Bulletin*, in announcing the opening of the music room, said that the plan as outlined and carried into effect contemplated a home collection of music adapted to the skill and proficiency of the ordinary performer. The largest space has been given to the literature of the more commonly used instruments: the piano, the violin, violoncello and the like. Music for groups of instruments, chamber music, from duets to octets and even nonets in various instrumental combinations, form a large division. A selection of the standard concertos for study purposes will also be found. Full orchestral scores and works involving a degree of virtuosity required only in professional artists have for the present been omitted. All the grand operas were transferred from the main stacks to the music room. The inclusion of sheet music, which was at first looked upon with some apprehension, has proven by far the most popular.

The music was accessioned in the ordinary way. The cataloging and the rest were not quite so easy. Our music scores and musical literature are not shelved in the same room. So we have a separate music catalog in the music room which consists of a classed shelf list with a liberal use of guide cards and a subject index; and a dictionary catalog of composers, librettists, transcribers, arrangers, poets (only if of any literary importance), and

title reference from all titles by which a composition might be known.

We have tried to connect the catalog of music and the catalog about music in this way: On the music catalog there is a notice telling the reader that this is a catalog of music scores and directing him to consult the public card catalog across the hall for other works by or about composers and on musical subjects; and then in the public card catalog under every name and every instrument and musical subject there is a *reference* or a *see also* reference to the catalog of music scores in the music room. This is tentative and we do not know that it will be satisfactory, but at present it saves the duplication of cards in both catalogs. Should it ever be possible to shelve the music and musical literature in the same room, as it should be, changes could then be made.

The shelf card and composer card are equally full as to entry and include beside the composer's name and the title of the composition, the key, the opus number, the number of volumes, the publisher's series or publisher, the instrument, full contents, and notes to supplement very often inadequate and misleading title-pages. The instrument should always be given as it is quite the most important item on the card, for a pianist would not care to take home a composition for the flute or violin; also a piano score of an opera or overture is a very different thing from a full score, which in its turn is quite another thing from the separate parts for each instrument.

Many collections of songs have no accompaniment of any kind, others have simple or elaborate accompaniments for piano alone or in combination with other instruments and are for different voices, high, low, medium, and so on. So it is of the utmost importance that the nature of each work be clearly described, to show definitely how a composition has been treated and by whom, for it is quite important that the musical editor, transcriber, or arranger be given to identify the edition, although it is not equally important that an added entry be made under his name. In our cataloging we were guided by the practice in the Carnegie Library in Pittsburgh.

The works of each composer are arranged in a general alphabetical list under his name, but unless a piece has a distinctive title, it is arranged according to the word in the title denoting the style of composition rather than by the first word. That is, the symphonies are filed together, sonatas together, trios together, etc. For example, C major symphony and the 6th symphony are both filed under symphony. Concertos are all filed under "C" even if spelled with a "K." Various compositions of the same kind are arranged by opus number if possible. This brings all the various arrangements of one work together. If no opus number or any other number is given they are arranged by keys.

We have followed the classification published in Miss Hooper's "Selected list of music and books about music," to which we have made additions. Instrumental music is classified according to the instrument and not according to the character of the composition, except that concertos are kept together in one class and subdivided according to the instrument for which the music is arranged, as we thought the arrangement would be most useful to students in that way. The class number of the sheet music is preceded by an "S" and the cards also stamped "sheet music" to direct the reader to the sheet music bin where it is kept. We used the opus number table of the Carnegie Library of Pittsburgh. The sheet music cards are filed back of the bound volumes in the shelf list and alphabetically in the composer list.

We now come to the all important problem of binding. Should any of you visit our open shelf music room you would perhaps be impressed with the harmonious, neat looking shelves where you would see sections of bound blue volumes followed by brown and yellow and tan and so on. And on the opposite side you would see what we call our sheet music bins. These were especially built of oak for this purpose, and are made so as to hold the sheet music with the front covers facing forward.

There may or may not be something significant and illuminating in the choice of maroon for sacred songs, scarlet for secular songs, night blue for piano, navy blue for

organ, red for opera, yellow for violin, light brown for viola, drab for violoncello, light blue for wind instruments, light green for chamber music and dark green for orchestra music—but to the music room assistant it is a time saver in easily replacing books on the shelves and in very easily discovering books out of place—and the reader may perhaps be guided by this color scheme in going direct to the shelves for his particular instrument or composition.

Full buckram in these various colors was selected for the binding. The part for the principal instrument was bound and a muslin pocket was made on the inside back cover to contain the remaining parts which were bound in flexible muslin. In chamber music the various instruments were separately bound in flexible muslin and the whole enclosed in a buckram portfolio. There is one feature in which our music binding is perhaps unique. The board covers protrude beyond the top front edges of the sheets the ordinary one-quarter inch, but at the bottom the margin is doubled so as to save the edges of the leaves from becoming ragged from contact with the music stand. For purposes of binding, we have considered a composition of less than forty pages sheet music. The sheet music is put into paper covers with muslin back. Each sheet is pasted to a tape and sewed to the muslin back. The Shelf hinge tape that was used is so woven that when the sheet music is opened at any page it lies perfectly flat. Experience has shown that this is an excellent and desirable covering. When there is an inlaid part for a separate instrument a pocket is made on the inside back cover. Where the front cover of a composition has no printing on the verso, it is cut and pasted on the cover for a title.

The impression seems to be that sheet music is rather the ephemera of the musical family and that while some time some composition of real merit may be published in sheet form, it is not generally worth the special consideration of shelving and binding that would have to be given to it. Our experience in caring for the sheet music has been very satisfactory and our circulation statistics show it to be the most called for.

We have no pianola rolls nor phonograph records but I suppose that the treatment of these will be our next consideration.

BESSIE GOLDBERG.

EMBOSSSED MUSIC FOR THE BLIND

A glance at the catalogs of musical publications of the leading institutions for the blind in the United States will forever dispel the idea existing in so many minds that music in raised print is so limited in scope and quantity as to be a negligible quantity so far as public libraries are concerned. The fact is, music in tactile print is an ever-growing storehouse of the choicest creations of the musical genius of all ages. Limited in scope it may be, inasmuch as there is little or no demand for oratorio music and orchestral scores, the chief success of the blind musicians being individually rather than in large groups. Hence, the music most needed by blind readers is such as can be mastered by the individual.

The instrument of all others most commonly taught the blind music student is the piano-forte, and consequently the collection of the embossed piano music exceeds in bulk the collections of all instrumental and vocal music together. Owing to the amount of labor entailed in the preparation of all raised print books, only such music is printed as is demanded by most students and teachers, which is, of course, the music of the classics. Besides the works of all the leading masters of the old and new schools, pieces for beginners and selections in lighter vein are to be found listed in the catalogs of the chief raised-type music publishers of the country. For convenience in handling, these pieces are for the most part published separately, though there are instances where certain very famous collections are bound together as in ink print, such as well-known collections of compositions by Mendelssohn, making up what are known as the "Songs without words," and short pieces by our own Edward MacDowell. Even in such cases, however, when a given piece has become very popular, and the demand is great for it, it may almost invariably be had bound in a single copy. The custom of printing music in large collections is

confined largely to the field of studies and exercises, where, again, all the standard composers are represented.

The two schools for the blind which lead in this country in the production of embossed music are the Illinois School for the Blind, Jacksonville, Ill., and the Perkins Institution for the Blind, Watertown, Mass. The Illinois School has always led in quantity of output and variety of selection, and music may be purchased from that institution at the rate of two cents per page, a figure within the reach of any well founded public library. The Perkins Institution has no such uniform rate, prices running sometimes under, again over the figure mentioned above, though on a general average, the rates are the same. What cannot be secured from either of these schools, may be obtained at the American Printing House for the Blind, Louisville, Ky. The last named establishment does the actual printing upon paper from plates embossed in various institutions throughout the country which do not themselves make a business of music production. The Michigan School for the Blind, Lansing, has made some recent advances in music printing, and to it we are indebted, among other things, for a considerable part of the "W. S. B. Mathews standard graded course of studies," so commonly used by music students today. In order that a librarian may be well informed as to what music has been, and is being printed, it is necessary that catalogs be secured from all places which specialize in this kind of work, for an effort is being made by the different institutions not to overlap and duplicate work which another printing establishment may already have done. In addition to the music printed in America, public libraries should secure lists from the institutions for the blind in London, Paris, Hamburg, and Edinburgh, where much valuable work has been done along this line. The exact street addresses of these establishments may be obtained by writing any of the leading superintendents of institutions for the blind in this country, or from Miss Lucille A. Goldthwaite, librarian of the Department for the Blind, New York Public Library, who will always be found eager to co-operate in furthering this work.

The printing of embossed music has, however, by no means been confined to piano music, for from the European institutions come some of the most precious compositions for the organ, a field of endeavor which has been worked much harder and more successfully there than in America. In the printing-houses for the blind of Europe, the tendency is much more noticeable to produce music in collections, but the rates at which it can be purchased are practically the same as those of the American printers. America has not been behind, however, in embossing organ studies, and the most famous pieces for organ most needed by teachers and students.

In the realm of vocal music, much has been, and is being done both here and abroad, and the collection of songs, duets, trios, quartets and choruses is constantly swelling.

The demand for music for strings and orchestral instruments has been relatively small, but even here a good start has been made. Violin solos, string quartets, pieces for cornet, clarinet and other band instruments are to be found in most of the catalogs.

Every public library having a department for the blind should have what few musical periodicals are to be had, and in this respect Europe leads. *The Braille Musical Magazine* is printed bi-monthly in London, while from Edinburgh comes the *Craigmillier Harp*, a musical quarterly, and from Milan, the *Repertorio del Musicista Cieco*. Works are to be had also on harmony, counter-point, musical history, and piano tuning, by the most distinguished men in their respective fields.

There are three systems of raised print in common use in America today,—New York Point, European Braille and American Braille. The mass of music in New York Point is about equal in bulk to that in American Braille, but the latter is now growing more rapidly than the former. Most of the New York Point music is embossed on brass plates at the New York City School for the Education of the Blind and the paper copies made at the American Printing House for the Blind, Louisville, Ky.

So far as musical notation is concerned, the European Braille does not differ from the American, but inasmuch as the two alphabets are dissimilar it is necessary for the student to know something of either system before attempting to study a music score embossed in either, for without such knowledge the expression marks and many important signs bearing on the score will be unintelligible. The amount of music prepared in European Braille current in this country is relatively small, much of it having been embossed later in the newer American Braille. The utmost care has been exercised by European institutions, both as to the quality of music embossed and the edition of the various scores, thus making their work invaluable. This is especially true in view of the similarity of musical notation in American and European Braille, and the facility with which a student may learn either system if he knows something of the other.

Catalogs of American Braille and New York Point music may be had either in ink or tactile print from the various establishments in the United States where such music is printed. The catalog issued by the New York Public Library, however, appears in two separate issues, one for the New York Point music, the other for all Braille music, whether American or European. Either of these catalogs may be had at a nominal price in ink-print, or in Point or Braille, depending on the system of music for which a catalog is desired. The Braille catalog from this library is the most complete of its kind issued, embracing, as it does, not only all the music printed in American Braille, but also a large and choice collection embossed in Europe. It also contains a list of books in raised type about music, and embossed musical periodicals which will be found a valuable addition to any library for the blind connected with a public library.

If there is any information with regard to the foregoing article which the writer can give, he will be more than glad to do so.

LEONARD C. RAMBLER,

Director of Music and Tuning of the New
York Association for the Blind

THE MUSIC DIVISION OF THE
LIBRARY OF CONGRESS

THE music division has in its custody all music, printed or manuscript, and all books on music in the Library of Congress. Divided into three main sections "Music" (M), "Literature of music" (ML), and "Musical instruction" (MT), the collections occupy about 4000 three-foot shelves and totaled on June 30, 1914, 703,955 volumes, pamphlets and pieces (M: 653,974; ML: 31,627, incl. ca. 17,000 librettos; MT: 13,354, the bulk of it music of didactic tendency). The fiscal year ending on that date showed a net gain of 32,675, an annual growth slightly more than normal. Of these, 25,191 were acquired through copyright—the Copyright Office forms part of the Library of Congress—and 4654 through purchase. During the last twelve years not less than 76,000 items have been added to the music division by purchase.

These figures will facilitate comparisons. Also they will indicate problems of library administration, technique, development, service, opportunity and finance, peculiar to the Library of Congress. Not all of them have been solved satisfactorily. Some are still in the experimental stage and some defy a satisfactory solution because of the physical impossibility of harmonizing fundamental conditions, theory and practice.

For instance, as regards catalogs: The division prepares annually about 25,000 typewritten catalog cards. This may seem a considerable output but it does not meet the need. A larger output is not at present feasible for a staff necessarily limited, and much work is of a temporary character.

The present catalogs cover operas in full and vocal score, opera librettos, chamber and orchestral music, oratorios, and certain special groups, such as early Americana, hymn collections, folk songs; also all music received by purchase and all books on music, the latter represented by printed cards prepared in the catalog division. A fairly serviceable guide to the material not cataloged at all or only in part, is offered by the scheme of classification. The 1904 edition is out of print; a revised edition is in preparation. From the comprehensive nature of our collections it follows that this scheme is very expansive and closely knit;

at the same time it will be found to lend itself easily to contraction and condensation.

A deeper impression on the Culebra cut of uncataloged music could be made rapidly if the music division spent its energies exclusively on cataloging, but a considerable portion of the attention of the staff must be diverted from purely technical processes to the actual service of readers and of inquirers. The number of readers during any given year is of course not comparable to that in a great metropolis, but the 25,000 items a year actually issued (including those sent to other libraries under the inter-library loan system) represent less than one-third of the number really handled.

The division of music was organized in 1897. At that time and during the succeeding five years, the collections consisted almost solely of accumulated copyright deposits, i.e., of American publications plus foreign publications deposited since the international copyright agreements of 1891; an accumulation of music, therefore, rather than a collection; and most assuredly not a "musical library" in any organic sense! To transform it into one worthy of the name and of a National Library required: (1) a survey and proper organization of the existing collection; (2) the determination of a suitable scheme of classification and of a workable set of cataloging rules; (3) a plan of development that would be systematic; and (4) the application of systematic effort in the pursuance of this plan, through the acquisition of material. The main decision having been reached in 1902, and the policy for the future then determined, the efforts of the past thirteen years have been in pursuance of them.

Progress during the first six years and the situation in 1908, were described by the chief of the division in a paper before the Music Teachers' National Association (*vide* Proceedings, 1908, p. 260-289). As regards methods and policies, that statement still holds good; the resources, however, have since increased very materially. In certain directions, the policy of purchase, otherwise somewhat comprehensive, has been abstinent. There has, for instance, been no energetic effort to collect autograph scores and letters of great Europeans. In competition with the wonderful autograph col-

lections at Berlin, Paris, etc., such an attempt would be futile, but we are quietly gathering a growing bouquet of specimens. On the other hand it is our ambition to make our institution the depository (preferably by patriotic gift) of the autograph scores of representative musical works by American composers. The whole-hearted manner in which American composers and publishers are taking up the idea proves its fundamental correctness. It would be a pity if in the future local rather than national pride should interfere with or retard the movement.

We do not collect systematically the original editions of all music published prior to 1700 that happens to be within reach of the national purse. We put our faith in the magnificent "Denkmäler" and other historical publications, but we also quietly try to catch choice fish for our rapidly growing collection of specimens. Connoisseurs from Europe already experience a shock of surprise at class M 1490 and others, particularly with reference to old music printed in England, operas, lute music, etc., and "landmarks" in general.

We have not shown any inclination as yet to collect medieval missals or other fantastically costly "tomes" (to use this favorite but horrible word of the daily press). Nor have we indulged as yet in the acquisition of collections of musicians' portraits, hundreds of which we have anyhow in the books from which they are so often detached to please print collectors. We have not a collection of programs, etc., worth mentioning and we are lamentably weak in certain other by-ways of library activity. Then again certain classes are still undersized (absolutely or by comparison with other classes) because we have not yet had time to develop them on a large scale. For instance, our collection of folk-songs, etc., while presumably as good as any in this country as a working collection, is not what we expect it to be in a few years.

On the whole, the music division has good working collections (on a rather liberal scale, to be sure) in practically every field of music that has so far come within the sphere of concentrated action. This estimate applies, for instance, to cantatas, oratorios and the like.

In quite a few directions the resources now cover much more ground than required by a mere working collection. Comparisons are odious, but sometimes they are unavoidable. Thus, the music division now has a collection of eighteenth century music which, on the whole, is more extensive than that in many a European library. We have a collection of (about 1500) books on music printed before 1800 ranking with the collections at London, Berlin, Bologna. Of worth while books and pamphlets in history, biography, etc., so few have been printed after 1800 that are not in the music division (if they belong there under the general classification scheme of the library) that the collection may now be considered practically "finished" except for new books. The collection of chamber music since 1800 is excelled only by that in the Royal Library at Berlin, that of orchestral music published in score (more than 4000 symphonies, suites, concertos, etc.) hardly. Our collection of vocal scores of operas is estimated to exceed 7000; yet the collection at Berlin may be even more formidable. This is not the case with the collection of full (orchestral) scores of operas of which we have approximately 3000, including some 500 special transcripts of old scores not obtainable from dealers. It is unquestionably the most important collection in existence, as is, probably, our collection of more than 17,000 opera librettos, old and new. Of course, the inquisitive will find annoying gaps in these "star" collections as even in that which is unique: musical Americana of all kinds.

Unique by force of the double-edged copyright laws! Double-edged because undesirable and desirable material pours in on us in a muddy and endless stream. However, we are quite willing to commit the immoral act of preserving trash, if along with a hundred trifles or worse come (*gratis*) expensive orchestral scores by Strauss, Debussy, Elgar, or other desirable compositions by musical worthies. Besides, one thing so many people fail to understand: a copyrighted or even purchased composition may be trash (and therefore undesirable) from the musical or esthetic standpoint, but it may possess extra-musical features that make it interesting (and

therefore desirable). A new kind of music type or notation, a thoughtful preface to thoughtless music, talent wasted on the exquisite design of a title-page for an untalented composer, tell-tale advertisements on the back of a musical atrocity, a copyright date clearing up the mystery of origin of some patriotic song, a contradiction between imprint on title-page and publisher's plate number on the sheet proving that one has not acquired a first edition after all—these and innumerable other lights and shadows bring out in bold relief the axiom that what is trash to a musician is by no means always trash to a librarian.

O. G. SONNECK.

THE NEW YORK PUBLIC LIBRARY AND ITS MUSIC DIVISION

THERE comes a time in the history of every nation when after years, it may be after centuries, of hard effort to overcome the obstacles which nature has placed in the way of its development, or after years of wrestling with political and economic problems, the national mind turns toward the contemplation of things often considered higher and finer. A deeper interest in literature as such, is generally the first manifestation of this activity; for the connection between letters and life is easily apparent, even to the most utilitarian member of a community. Later follows that devotion to art, pure and simple, which is by many regarded as a mark of the highest culture in a nation. Whether this love of art alone, without correspondingly broad feelings for social and economic aspects of human life, and an equally deep interest in political and scientific problems, may really be a sign of the highest culture and civilization, it is not for us to discuss here, but the desire to make the field of art a part of the domain of national life and progress is without question an indication of the awakening to a consciousness of the needs of the higher life of a nation.

When that desire comes, it is the duty of those who are responsible for the nation's intellectual development to see that it is properly fed. The most potent agents of this intellectual nourishment in our country are probably the schools, the press and the libraries or museums. It would be ex-

tremely interesting to investigate how and in what measure each of these agents has contributed toward the great end of raising the art ideals of the nation. This would be a comparatively easy task in America, for our whole national development does not extend over more than a few hundred years, and we had to start practically from the beginning. It would lead too far to attempt to follow this line of thought here even a little way for art in general, and the question is complicated for music by the necessity of entering into special considerations for this art, which are due to its peculiar position among the arts, peculiar in that it requires an act of reproduction before the work of art can be brought into relation with him who is to enjoy it and exercise his judgment upon it.

From this point of view, however, a survey of the library field and of library work for the advancement of the art of music in its widest sense, as a national intellectual asset, is more than justified. Work in this direction does not date so very far back in America, and if years were a matter of pride, the New York Public Library could boast of now possessing one of the oldest musical collections of any importance in America, aside perhaps from some special collections of American psalm books and hymnals. Like most valuable public musical libraries, in Europe as well as in America, the music division of the New York Public Library owes its existence to the incentive given by the presentation to the library of the private collection of an enthusiastic art lover and collector. So it was with the Allen A. Brown collection presented to the Boston Public Library. We have an exception to this rule in our own national library, in the Music Division of the Library of Congress. This collection, the youngest, but by far the largest and best in America, in many respects equal, in some superior, to the best collections of the old world, is the result of the awakening of the new spirit with regard to the province and duties of the public library in fostering the artistic sense of a community or of a nation on the one hand, and of a more widespread public appreciation of the value of the quiet and serious study of musical art on the other. This new attitude, only a

few decades old at the most, is not peculiar to America. Evidences of it may be seen, for instance, in Germany, in the "Deutsche Musiksammlung," practically the gift to the nation from the German music publishers, aided by a few foreign colleagues, and now incorporated with the Royal Library at Berlin; or in the excellent public music library maintained in Leipzig by the publishing house of C. F. Peters, famous the world over for its cheap and excellent editions of musical classics. For the reader and student of to-day it is, of course, a matter of indifference, whether the existence of the collection he uses is due to the private interest and fancy of an individual collector, or to the public spirit of a single man or group of men or of a government. Without the former, the movement for art education of this kind would perhaps never have been started; without the latter, it cannot be kept up. Although the New York Public Library was not the first public library to profit by the enthusiasm of some individual music lover, the collection which was bequeathed in 1888 to what was then the Lenox Library, was, so far as the earliest literature on music was concerned, for a long time the most important collection of its kind in America. Recently it has been surpassed by the Music Division of the Library of Congress.

Joseph Wilhelm Drexel, the donor of the collection, was the son of a Tyrolean, who came to America during the Napoleonic wars and after some wandering became a banker at Philadelphia. The son, after graduating from the Philadelphia high school, spent some years abroad, and on his return entered his father's banking house. Then during the Civil War he established himself as a banker in Chicago. Later on he returned to Philadelphia, and in 1871 came to New York, where he founded the house of Drexel, Morgan & Co. Numerous charitable ventures bear witness to his largeheartedness, and his interest in matters of art and culture is attested by the fact that he held, at various times during the seventeen years of his residence in New York City, the offices of a commissioner of the Board of Education, trustee of the Metropolitan Museum of Art, director of the Metropolitan Opera House

and president of the Philharmonic Society. Beside this he was a trustee of the National Academy of Sciences, and a member of the American Geographical Society and of the New York Historical Society. His collection of paintings, coins, casts and musical instruments he bequeathed to the Metropolitan Museum of Art.

Drexel's library had its origin in the purchase of the collection of H. F. Albrecht, a musician and a member of the Germania Musical Society. It included mostly German works, collected by Albrecht between 1845 and 1858 in Europe and America. Later on Drexel added to this the library of Dr. R. La Roche, which contained English and French works and some in Latin and Greek. They were not so many as the Albrecht books. In 1869 Drexel published a catalog of his books about music, which numbered 2245 volumes. This list was to have been followed by a catalog (1) of autographs, (2) of musical prints, lithographs, portraits, etc., (3) of musical compositions. It seems, however, that these were never published. The manuscript notes for some of them are now incorporated with the books in the Drexel collection in the New York Public Library. The collection continued to grow, one of the most important later additions being a large part of the library of the English musical scholar, Francis E. Rimbault, which Drexel bought at auction in 1877 after Rimbault's death. When Drexel died, the Lenox Library came into possession of about 6000 volumes of books on music and musical composition.

Drexel's tastes as a collector were very broad. In the books on music of his collection, the literature of all times and of all branches of the subject is represented, and among the volumes are some whose rarity makes them quite valuable, including several incunabula. Sixteenth century theory is represented by works by Pietro Aron, Gafurius, Vicentino, Zarlino, Martin Agricola, Pietro Pontio, Wollick and Zaccani. There is very little sixteenth century music, but one rarity deserves to be mentioned—a copy of Baltazar de Beaujoyeulx's "Ballet de la Reine" 1582, a work famous in musical history as a forerunner of French opera.

Drexel's seventeenth century books are particularly interesting to the historian of English music and to the lover of Elizabethan and post-Elizabethan song and music for the home. The most valuable things in this group are probably two or three manuscript collections of virginal music. One of them, of about the same date as the famous Fitzwilliam virginal book, contains many works by the same masters as are named in that manuscript, chiefly William Byrd, Dr. John Bull and Orlando Gibbons. The other, of somewhat later date, has more music of a popular character. To these manuscripts we must add an edition of "Parthenia; or The Mayden-head of the first musick that ever was printed for the Virginalls," London, 1655, and a unique copy of Robert Hole's "Parthenia inviolata or Mayden-Musicke for the Virginalls and Bass-viol, Selected out of the Compositions of the most famous in that Arte," printed about 1614. To these documents, important in the history of keyed instruments, we may add a work equally important for the music of stringed instruments, Simpson's "Division Violist." Then there are Mace's "Music's Monument" and also a number of printed and manuscript collections of English songs. These specimens of English vocal music run along into the eighteenth century, including such works as the 1720 edition of Thomas Durfey's "Wit and Mirth, or Pills to Purge Melancholy," Watts's "Musical Miscellany," and several volumes of broadsheets of theatre and concert-garden songs. The ballad operas of the eighteenth century are also well represented in the Drexel collection. It might be mentioned that the music division of the New York Public Library possesses another set of five volumes of ballad operas, and these together with a number of such works scattered among the volumes of collected English dramas in the main reference division of the library, make up a very respectable if not an absolutely complete collection of that strange product of the English spirit of satire and the desire for popular entertainment which we subsume under the name Ballad Opera. The eighteenth century is further represented by a collection of Cathedral Music like that in the editions of Arnold and Boyce.

Of course, with the ever increasing output of musical literature in the nineteenth century Drexel's collection cannot attempt to be complete, but even though there may not be many prizes like those mentioned for other centuries, it is safe to assume that Drexel added to his library a sufficiently large number of the more important works on music which appeared between 1800 and 1870.

Not the least interesting part of Drexel's collection is a group of autograph manuscripts (letters and music). Of course there are very few complete compositions. One of these—a symphony by Mozart—might be mentioned. But as a collection of samples which illustrate the personalities of their authors as exhibited in their handwriting it commands our attention.

While the Lenox Library's chief interest as a music library lay in the Drexel collection, it did not refrain entirely from adding to its shelves a few books on music and important compositions published after Drexel's death. At the same time the Astor Library was buying such music and books on music as it believed were very important, like the *Paléographie Musicale*, some of the publications of the *Plainsong and Mediæval Music Society*, Eitner's *Publikationen älterer Musikwerke*, *Maldeghem's Tresor Musical* and the *Denkmäler deutscher Tonkunst*, also many of the complete editions of the classic masters and some important files of American and European musical periodicals. One of the most important purchases was made in 1896 when the New York Public Library bought a collection of Italian opera librettos, a few of which date back to the end of the seventeenth century. Those of the eighteenth century are more numerous and the rest run along well into the nineteenth century. The most interesting single group in the collection contains 693 librettos of the operas and ballets performed at the two royal theatres in Naples between 1821 and 1865. The whole libretto collection embraces 134 volumes, containing in all 1408 librettos of which 367 are before 1800. An interesting supplement to the librettos was purchased at the same time—twenty bound volumes of daily programs giving

the title and cast of the opera, ballet or play to be performed in each of the ten or more theatres of Naples each day from 1839 to 1859.

The Astor and Lenox collections were united in the Lenox building in 1898 and were transferred to the new building at Fifth avenue and Forty-second street in 1911. The present music division, thus established, could point to a library of musical books which contained beside the Drexel collection, a complement to this collection quite as large again as the original bequest, and which, although by no means complete, or anywhere near complete, not even as nearly complete as one would expect in a city which devotes as much of its time and money to music as New York does, affords nevertheless some opportunity for the serious study of musical literature, and furnishes a sound basis for a future expansion which will bring the collection up to a standard which may adequately satisfy the needs of a city like New York.

Perhaps the most valuable, at any rate a very useful and often consulted class of modern books in our music division, are the musical periodicals and magazines, including collections of programs. Taken together with the earlier periodicals and programs in the Drexel collection, they offer a wealth of material for historical work. The European magazines, while not complete, are very well represented. The American periodicals contain much matter concerning the history of American music after 1820 or 1830. Altogether there are about 2050 volumes of this kind.

The music division's most lamentable weakness is in the department of modern practical music. The library must plead a deplorable lack of funds as an excuse for not having kept up with the times in this point. In the matter of vocal, piano and violin music, in the matter of orchestral music and of orchestral and vocal scores of operas, New York is far behind Boston and Chicago, to say nothing of Washington. This poverty is felt all the more from the fact that the number of readers in the music division is by no means small. In the year 1913 the readers numbered 11,120; they consulted 36,693

volumes. In 1914 readers to the number of 14,231 consulted 38,207 volumes.

Not long since a number of friends of the library and of the cause of music and musical education in New York City undertook to begin a campaign to raise funds for a proper endowment of the music division. It is to be hoped that the patrons of art in the metropolis will not be entirely deaf to this call which requires so small a percentage of the large sums actually spent for music in New York City in order to show results, and yet means so much to our musicians, our music students and to music lovers in general.

OTTO KINKELDEY.

MUSIC IN THE BOSTON PUBLIC LIBRARY

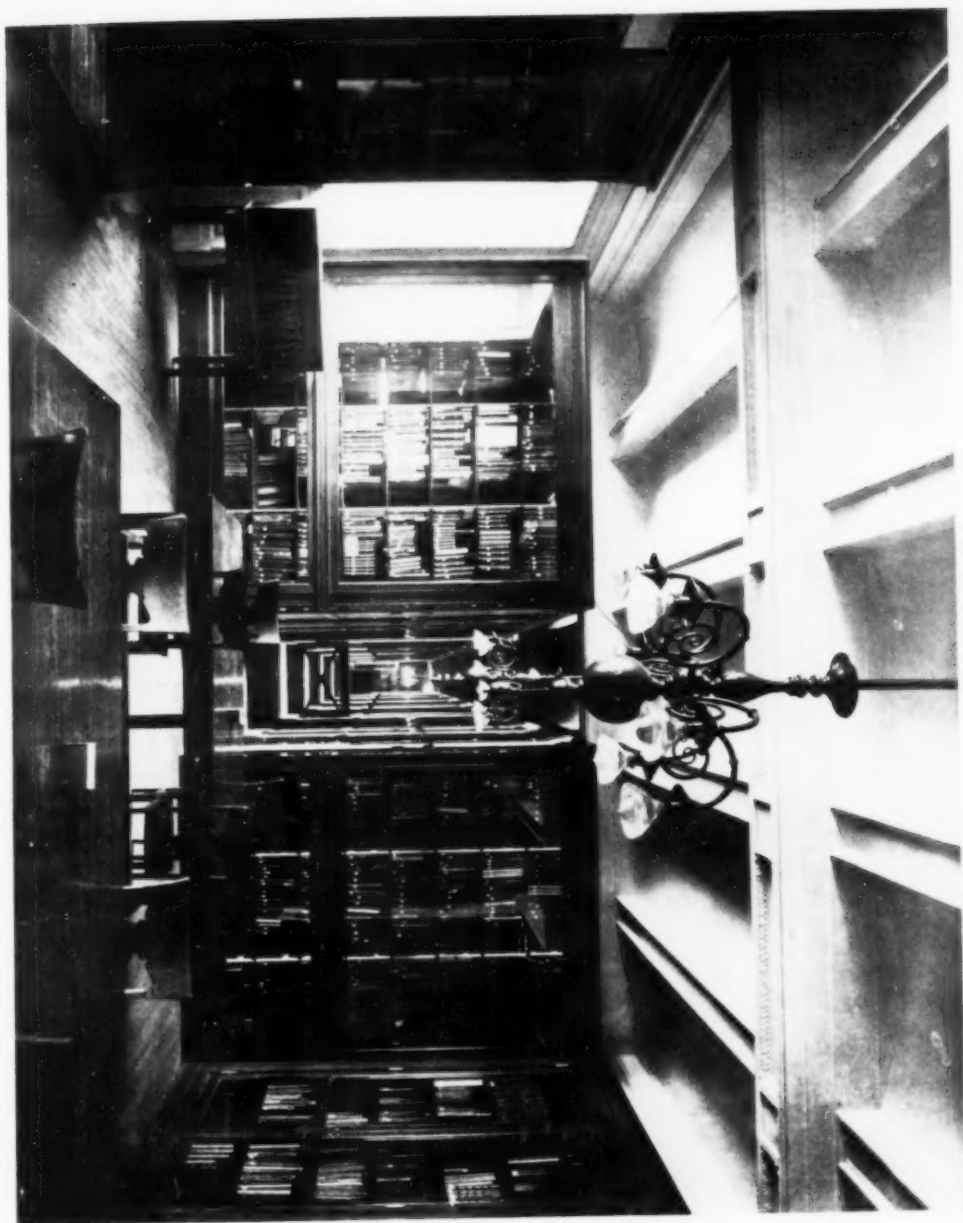
THE music department of the Boston Public Library consists of two divisions: the Allen A. Brown collection given by Mr. Brown in 1894 and the music in the general collection of the library, the nucleus of which was in the original gift of Joshua Bates early in the history of the library.

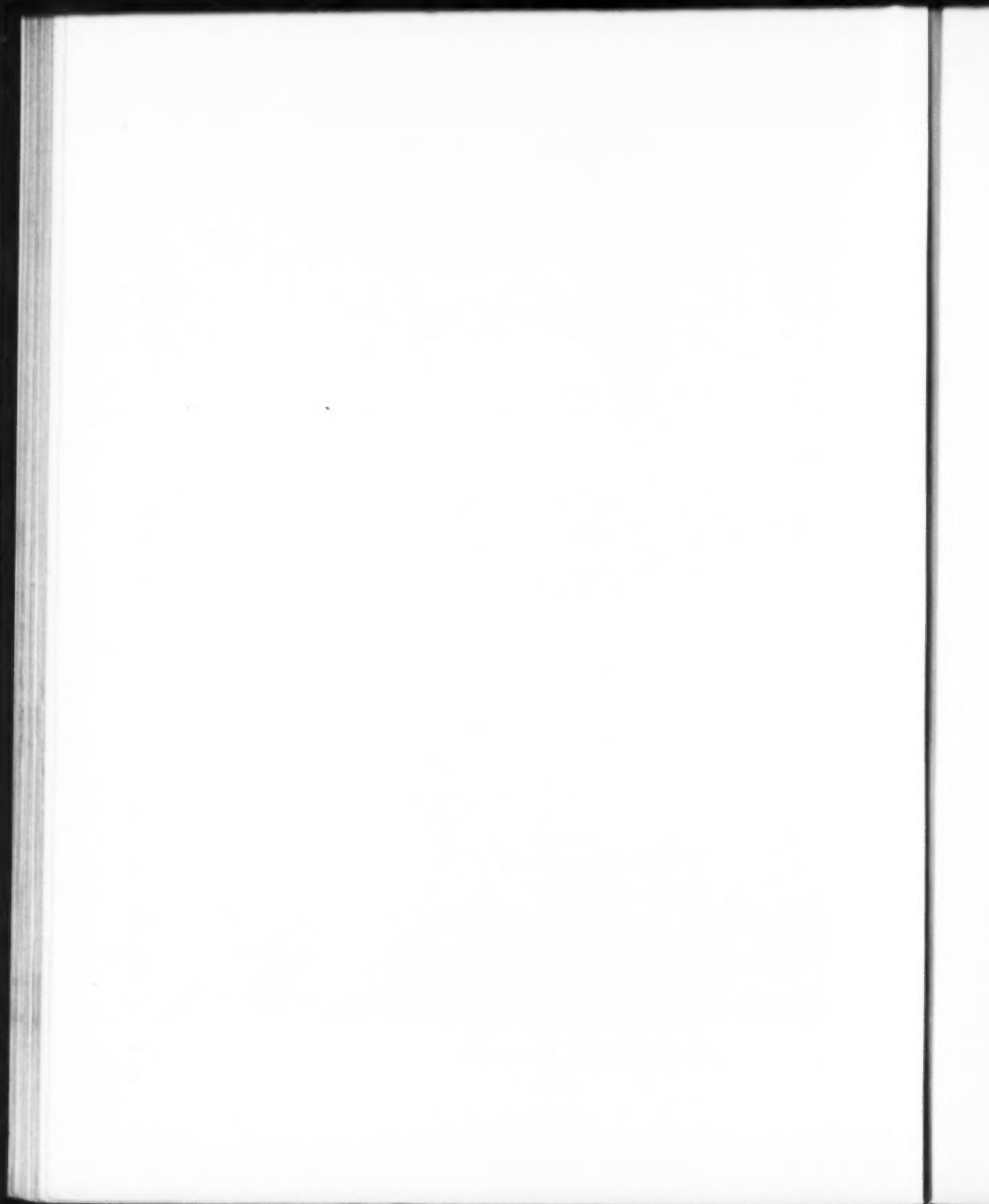
The Brown collection, which has become more widely known since the publication of the catalog (the last part of volume four which carries the alphabet to completion, and the first supplement are now in the press), is housed in a room by itself on the third floor of the library building. It consists mainly of musical scores, operas in vocal and orchestral score, chamber music, orchestral works and part songs. The total number of volumes is 13,135; the total number of titles is difficult to compute as many of the volumes contain four or five and some, fifteen or twenty titles.

While a student at Harvard University Mr. Brown began to buy opera scores as part of a modest dramatic collection* he was forming. The musical side became more and more absorbing and finally took precedence. In his annual trips to Europe he delved in second-hand book shops and with the true instincts of the collector picked up treasures in most unexpected corners. Many of the scores have autograph dedications on the title page from the composer to some famous conductor or

*In 1909, Mr. Brown gave to the library his dramatic collection which numbered about 4000 volumes.

UPPER DECK OF THE MUSIC DIVISION IN THE LIBRARY OF CONGRESS





singer, and the personal element is everywhere seen.

When he gave his collection to the library Mr. Brown stipulated that it should be restricted to use within the library building, and he reserved certain privileges, among them the right to add to the collection whatever works would, in his judgment, be of value, and that of inserting in the scores programs, newspaper clippings, portraits, autograph letters, etc., relating to the particular works.

The enormous amount of patient and painstaking work done in the latter direction cannot be fully appreciated unless one actually examines the collection.

Particularly valuable are the sets of programs of concerts given by Boston musical organizations and individuals during the last fifty years. Enriched with newspaper criticisms, autographs, portraits, etc., and carefully indexed, these are unique records of Boston musical history. Obituary notices of musicians cut from newspapers and periodicals, no matter how brief or how apparently insignificant, constitute a set of volumes carefully pasted, dated and indexed.

Articles on musical topics, biographies of musicians, and reviews of unpublished operas are preserved in the same manner. There are fifty octavo volumes of magazine articles cut from at least as many different periodicals. Another valuable set contains a collection of portraits, some of which are fine old engravings, and others photographs and magazine reproductions.

Rare and costly autograph manuscripts of the great masters are not found here, as the ideal sought by the collector has been that of a good working library for the musician, student and critic as well as for the mere music lover.

Many American composers, among them Paine, Buck, Converse, Foote, Chadwick, and Gilbert, have given autograph manuscripts to the collection. Of early American music the item of greatest rarity is Francis Hopkinson's "Seven songs" (1788), of which only one other copy is known to exist.

A score of Louis Spohr's opera "Alruna" is unique. The collection includes a set of 32 volumes in manuscript containing all the

catches, canons and glees submitted in the prize contests of the "Noblemen and Gentlemen's Catch Club" of London, from 1763 to 1794. Of the two thousand compositions in this collection about six hundred have never been published. Of great interest also are the vocal scores of eleven operas, once the property of Albert Vizentini of Paris, who produced them at various theatres in Paris. The scores are sumptuously bound and enriched with autograph letters from the composer, librettist and singers, original water-color drawings for costumes, stage settings, etc.; the list includes Gounod's "Jean D'Arc," Offenbach's "Le voyage dans la lune," Masse's "Paul et Virginie" and Bruneau's "L'ouragon."

Each year Mr. Brown adds to the collection between two and three hundred volumes, various interested friends contribute also, and still other works are purchased from the general library funds.

The library subscribes for twenty-seven musical periodicals, including those of Germany, England, France and Italy as well as all the important American journals, and these are filed for readers in the Brown Music Room. In this room there is also a complete card catalog of all the music in the library, including both the circulating and reference collections, and any reader may have brought to the tables in the room any books on the subject which he may wish to use.

The music in the general collection of the library consists of musical literature, history, biography, criticism, standard operas (vocal scores and librettos), oratorios, songs, instrumental music, instruction books and periodical files. With a few exceptions these circulate on regular library cards. The number of volumes is approximately the same as in the Brown collection. Up to the time Mr. Brown gave his collection to the library no definite scheme of purchasing music had been followed. Since then the added interest and demands created by that gift have resulted in a general plan by which material suitable for circulation is purchased for the general collection, and such as is by reason of its rarity or costliness not suitable for circulation is located in the Brown Collection. The valuable theoretical works of the sixteenth and

seventeenth century were in the general collection in 1857. These are being gradually transferred to the Brown collection for safe keeping, as are other old and rare works which would not circulate because of their rarity. The collections are used by probably the most varied and interesting musical public that could be found in the country. It includes the composer of world fame, the teacher, the student, and the critic, as well as the general reader.

If the Symphony Orchestra or the Kneisel Quartet announces a new work to be given for the first time in Boston, readers at once ask for the score, and for biographical material about the composer, if he happens to be new also. Club members who have to prepare papers on "The invasion of vulgarity in music" or "The racial influence on religious music," request material, and recently a young girl asked for "Biographical notes on Beethoven's 'Kreutzer Sonata.'" Surely the custodian's lot is not a monotonous one.

BARBARA DUNCAN.

LISTS OF PERIODICALS WANTED

The Rochester Library Club (William F. Yust, president) is compiling a union list of periodicals in the various libraries in the city. It desires information regarding other lists of this kind which have been published in addition to those which it already has, which are as follows:

- Boston Public Library—List of periodical publications currently received by the public library of the City of Boston, 1903.
- Boston Public Library—List of periodicals, newspapers, transactions and other serial publications currently received, 1897.
- Boston Book Company—Checklist of American and English periodicals, 1908.
- Chicago Library Club—List of serials in public libraries of Chicago and Evanston, 1901.
- Illinois, University—List of serials in the University of Illinois library together with those in other libraries in Urbana and Champaign, 1911.
- John Crerar Library—Supplement to the list of serials in public libraries of Chicago and Evanston, 1903.
- Library of Congress—Union list of periodicals, transactions and allied publications currently received in the principal libraries of the District of Columbia, 1901.
- Philadelphia Free Library—List of serials in the principal libraries of Philadelphia and its vicinity, 1908.
- Supplement, 1908.
- Pittsburgh Carnegie Library—Periodicals and other serials currently received, 1912.
- Severance, Henry Ormal—Guide to the current periodicals and serials of the United States and Canada, 1908.
- Supplement, 1910.

CARNEGIE CORPORATION LIBRARY GRANTS—JUNE, 1915

ORIGINAL GIFTS, UNITED STATES

Collinsville, Oklahoma	\$7,500
Contra Costa county, California (three buildings, \$2,500 each, for Antioch, Concord, and Wal- nut Creek)	7,500
East San Diego, California.....	7,500
Madison Township, Ohio	10,000
Nevada, Missouri	17,500
Parkston, South Dakota	7,500
Plattsmouth, Nebraska	12,500
Sheldon Township, Illinois	9,000
Turlock, California	10,000
Wagner, South Dakota	5,000
	<hr/>
	\$94,000

INCREASES, UNITED STATES

Athol, Massachusetts (building to cost \$22,000)....	\$7,000
Joplin, Missouri (for addition) ...	20,000
Traer, Iowa (to provide for Perry Township) (building to cost \$10,000)	2,000
Tulsa, Oklahoma (building to cost \$55,000)....	12,500
	<hr/>
	\$41,500

VERMONT'S OLDEST LIBRARY

THE St. Albans *Messenger* reports that during a recent cleaning of an attic in a law office in that place a book of records was found which showed that the Wilmington Social Library was organized December 21, 1795, with a constitution, by-laws, and a list of subscribers.

This book has been presented to the present Wilmington institution, the Pettee Memorial Library, to be kept as a relic.

Some of the entries in the book are very interesting: Israel Lawton was fined 17 cents for dropping tallow on book No. 93; Timothy Castle was fined six cents for getting one drop of tallow on book No. 16; Levi Packard was fined 60 cents for tearing the binding on book No. 106, and several others were fined for turning down leaves and for finger marks.

The latest date in the list of revenues is October 4, 1815.

American Library Association

PUBLIC DOCUMENTS ROUND TABLE

The Public Documents Round Table was held in Room 101, East Hall, University of California, under the direction of George S. Godard, librarian of the Connecticut State Library, chairman of the committee on public documents. Miss Amy Allen, head cataloger of the University of West Virginia, was appointed secretary of the meeting.

The chairman called attention to the meeting of the Public Documents Round Table held in Washington in 1914, at which were officially represented the Superintendent of Documents, the Government Printer, and the Joint Committee of Congress on Printing. At that meeting the work of the Superintendent of Documents Office was explained, special papers presented, and the many questions relating to the welfare of libraries asked by those interested and answered by those competent to do so. At that meeting also, Mr. Carter, clerk of the Joint Committee on Printing, read a paper prepared for the occasion, which explained the provisions of the new printing bills then before the Sixty-third Congress (Senate Bill No. 5430 and House Bill No. 15902, which were identical in text) so far as they related to the printing and distribution of documents, the sections in which librarians were especially interested.

When it was understood that the Joint Committee had incorporated in these bills nearly every suggestion which had been made by the American Library Association relating to the subjects in which libraries were especially interested, it was the sense of that meeting that our Association should endorse the bills and with one or two amendments, noted by Mr. Carter, clerk of the committee, urge the enactment of these bills into law.

The chairman stated that it was with regret that he had to report that neither bill passed the Sixty-third Congress and therefore it will be necessary to have a new bill introduced in the next Congress, which shall embody so far as possible the desirable provisions of the bills explained by Mr. Carter, and covered by Senate Reports Nos. 438 and 904, and House Report No. 564.

In order better to bring the subject before the meeting in as concise and concrete form as possible two communications were read. The first one, which was from a person in close touch with the document question and gave a brief statement concerning it, was read by Miss Carrie L. Dailey,

assistant librarian of the Georgia State Library. The second letter was from Miss Edith E. Clarke, for many years connected with the office of the Superintendent of Documents, and therefore an authority on this subject. This communication, which was read by Miss Alice N. Hayes, reference librarian of the Leland Stanford, Jr., University Library, was a strong plea, urging the removal of the annual reports of all executive Departments and independent establishments from the Congressional set.

While it was the opinion of many of those present that such a removal would be a convenience in most libraries, as it would then enable the reports of each department to be shelved together chronologically and in uniform bindings, and thus make these several series more easily accessible by being arranged with other books on same subject, and more attractive in appearance, still it was felt that it was hardly right to ask or expect the Senators and Representatives to exclude from their official series, reports and other publications which by law must be referred to Congress and on which they are called to act. It was felt that if there must be but "one edition," one binding and one lettering, that should be the official Congressional Series. On the other hand, it was hoped that there might be provided for such libraries as shelved their documents by subject, bound volumes of reports which would be uniform with the Congressional set except the lettering upon the back of the volume, which designated its place in the Congressional Series, which is confusing where shelved apart from such series.

The following committee was appointed to draft resolutions to be submitted to the Council and officially forwarded to the proper authorities at Washington: George S. Godard, librarian, Connecticut State Library; E. J. Lien, librarian, Minnesota State Library; A. J. Small, librarian, Iowa State Law Library; Miss Amy Allen, cataloger, University of West Virginia Library, and R. R. Bowker, editor LIBRARY JOURNAL. These resolutions were printed in full in the report of the Council meeting in the JOURNAL for July.

The suggestion that there should be some official connected with the office of Superintendent of Documents whose duty it should be to visit depository libraries and other libraries requesting such assistance, to inspect such libraries, make helpful suggestions and assist in securing desirable material still available, was discussed at length. The prevailing opinion was that while such an official

might be of real service to many libraries, he might also prove to be an unnecessary and unwelcome visitor to others.

GEORGE S. GODARD.

Library Organizations

THE JAMESTOWN MEETING

There were many librarians in and near New England who did not feel they could afford attendance at the A. L. A. meeting in California, and it was a happy thought when the Rhode Island Library Association was moved to invite the Connecticut Library Association and the Massachusetts Library Club to unite with it in a series of meetings at Jamestown, June 17-19.

Jamestown is located on Conanicut Island, a twenty-minute ferry ride from Newport, and headquarters were at the Gardner House, a comfortable summer hotel looking out over Narragansett Bay. About 150 were registered at the hotel, and over 180 attended the Friday meeting in Newport.

The libraries of Providence kept "open house" Thursday morning, and there were many visitors to the State and Public Libraries, the Athenæum, the John Carter Brown Library of Americana and the John Hay Library at Brown University, the libraries of the Rhode Island School of Design and the Rhode Island Medical Society, and the Annmary Brown Hawkins Memorial, with its wonderful collection of books from the earliest printers. The party went down to Jamestown by boat in the afternoon, enjoying a two-hours' sail on the bay.

The first meeting was held Friday evening in the ballroom of the hotel, with Mr. Harold T. Dougherty, president of the Rhode Island Library Association, in the chair. Mr. William E. Foster, librarian of the Providence Public Library, was unable to be present, and his delightful paper on "Some literary memories of Newport" was read by Mr. Harry L. Koopman, librarian at Brown University. It recalled the part played in Newport's history by such men as Bishop Berkeley, Dr. Ezra Stiles, Gilbert Stuart, William Ellery Channing, George Bancroft, and Thomas Wentworth Higginson, and re-vivified their personalities and their contributions to literature.

The reading of this paper was followed by Miss Margaret Reynolds, librarian of Milwaukee-Downer College, who told "How they do it in Wisconsin." Miss Reynolds described the varied activities of the Wisconsin Library Commission, with its five depart-

ments, and the Library School, now a part of the State University but administered by the Commission.

The meeting closed with a paper by Miss Agnes Van Valkenburgh, of the Library School of the New York Public Library, on "How far should we help the public in reference work?" She believes that earnest workers should have all the help possible to be given them, as should the immature—children, foreigners, and those ignorant of library ways. But the people who don't know what they want and who insist that the librarian shall supply ideas as well as books should not be allowed to waste the librarian's time. Overhelpfulness on the part of the librarian is a handicap to the recipient as well as an injustice to the larger public whose needs are thereby neglected.

On Friday morning visits were paid to the Redwood and People's Libraries in Newport, before the librarians assembled in the pavilion at Easton's beach for the morning's meeting. A short business meeting of the Connecticut Library Association was called to precede the regular session, but as there was no business to be transacted the meeting adjourned after adopting a resolution of thanks to the Rhode Island Association for its invitation.

The meeting was presided over by Mr. Herbert L. Cowing, vice president of the Connecticut Association, and the first speaker was Mr. William Paine Sheffield, director of the Redwood Library, who read a historical paper on the several libraries in Newport. The rest of the meeting was given over to a consideration of work with children. Miss Hewins of Hartford and Mrs. Belle Holcomb Johnson, inspector of libraries for the Connecticut Public Library Committee, spoke on "Selection of books for children." Miss Hewins said that in selecting the titles for her recently revised and enlarged "List of books for boys and girls" she had tried to keep in mind the need of the children's parents and of librarians in small libraries—people whose money for books is limited and who wish to make it go as far as possible. Mrs. Johnson discussed various lists of juvenile books issued by individual libraries and commissions, and also told of Connecticut's experiment of celebrating "library day" in the schools each year.

Miss Delia I. Griffin, director of the Children's Museum of Boston, described the growth of that institution from the time when it consisted of two small cases, housed in one of the buildings belonging to the park department, up to the present time when

it occupies the whole building. During the past year 9500 pupils from schools in the vicinity visited the museum in classes, as part of their regular work.

The program closed with Miss Crain's and Miss Blakely's reports for committees of the Massachusetts clubs. A committee of five on children's work was appointed by President Coolidge of the Massachusetts Library Club in accordance with a vote taken at the Malden meeting in January. Miss Crain, chairman, reported that the sub-committee on high schools had prepared a questionnaire to be sent to high school principals. The sub-committee on children's rooms and elementary schools (to be divided later) is planning a survey of children's rooms during the summer and early fall. The committee of five itself is planning to appoint committees for field work throughout the state and the children's committee of the Western Massachusetts Library Club has already agreed to join forces and co-operate in any way possible; a questionnaire including work done in children's rooms, elementary schools, and high schools has been prepared and sent to every town in the state having a high school, and over one-half of the 300 sent have been answered. The remaining 100 libraries are to receive a note from the committee stating what is being attempted and asking for reports of special work with children in their libraries. Miss M. A. Ashley, of the Greenfield Public Library, read for Miss Blakely the report on the work with schools already accomplished by the Western Massachusetts Library Club through the co-operation of the Free Public Library Commission.

At the meeting of the Rhode Island Association following this meeting, these officers were elected for 1915-16: President, Mr. Harold T. Dougherty, Pawtucket; first vice president, Mr. Joseph L. Peacock, Westerly; second vice president, Miss Anna H. Ward, Woonsocket; secretary, Miss Edna D. Rice, Deborah Cook Sayles Public Library, Pawtucket; treasurer, Mr. Lawrence M. Shaw, Providence; recorder, Miss Eva W. Magoon, Providence. Additional members of executive committee: Dr. Harry L. Koopman, Miss Marguerite M. Reid, Mr. George L. Hinckley; committee on relations with State Board of Education: Mr. Herbert O. Brigham, Mrs. Mary E. S. Root, Mr. Ethan Wilcox.

A report of the committee on the investigation of children's work in Rhode Island was read by Mrs. M. E. S. Root. This was accepted and the committee continued and a committee of five was appointed to inves-

tigate general library conditions in the state.

This meeting was followed by a shore dinner in an adjoining pavilion, after which most of those present enjoyed the four-mile cliff walk, at the end of which they were met by automobiles and taken along the ocean drive past the "cottages" of the summer colony.

Friday evening Mr. C. F. D. Belden conducted the informal round table meeting of local secretaries of the Massachusetts Library Club, in Miss Hooper's absence. The committee on co-operation asks the local secretaries to help win members for the club. Over 200 libraries in the state have no representation; while of over 1500 trustees in the state probably about 40 are members.

The question was asked whether larger groups of libraries than were originally designated by the commission could do more effective work, and some who have tried the larger groups reported them more satisfactory. The question was raised whether the library of a group entertaining the other libraries should be closed for an afternoon, and the general opinion was against it. The question whether it was legitimate for a library to pay from its funds a membership fee in the Massachusetts or any other library club was answered by Mr. Jones of Salem who argued that the publications of these organizations are not for sale, and that by becoming a member one only subscribes for their publications as one subscribes for any periodical.

At a business meeting preceding the Friday evening session the Massachusetts Library Club elected officers for 1915-16 as follows: President, Mr. J. Randolph Coolidge, Jr.; vice-presidents, Miss J. Maud Campbell, Mr. Herbert W. Fison, and Miss Bertha E. Blakely; secretary, Mr. John G. Moulton; treasurer, Mr. George L. Lewis; recorder, Miss Eugenia M. Henry.

"Dante, the man and the poet" was a comprehensive review of the great poet's life, his aspirations, passions, character development through strife and bitterness, and final achievement, given by the Rev. Charles A. Dinsmore of Waterbury, Conn. Mr. Dinsmore outlined the "Vita nuova," and gave in detail the "Divina commedia," interpreting its wonderful symbolism step by step.

Following Mr. Dinsmore, Mr. Koopman read a paper entitled "Why vacations and holidays?" This paper was an expansion of the short article by Mr. Koopman printed in the LIBRARY JOURNAL for June.

At both the Thursday and Friday evening

meetings much interest was shown in several exhibits. There were some most attractive picture bulletins prepared by the Malden Public Library, for which the pictures were obtained without cost; a table full of valuable reference material that could be had for the asking from commercial houses; a display of material obtainable through the Massachusetts Library Commission and a wall map of Massachusetts on which the location of every library was shown by a sketch of its exterior; and an exhibit lent by the Houghton Mifflin Company, illustrating the different processes involved in the making of a book.

Saturday's meeting was held at the Naval War College at Newport, and was preceded by an exhibition drill on the green. The librarians were cordially welcomed by Rear Admiral Austin Melvin Knight, president of the college and commandant of the Narragansett Bay Naval Station. He was followed by Mr. William D. Goddard, librarian of the college library, who explained and evaluated the list of "War literature" he had had prepared and distributed to all present.

The rest of the morning was given up to discussion of the two questions: "Loan desk problems" and "Training classes for small as well as large libraries." The latter was covered by Miss Alice Shepard of the City Library, Springfield, Mass., and by Miss May Ashley, Public Library, Greenfield, Mass., who told of the classes maintained in their respective libraries.

Mr. Gardner M. Jones of Salem, Mass., led the discussion on "Loan desk problems." Miss Lyman of the Providence Public Library told what the information desk stands for there. It is a guide to the use of the library, it furnishes lists for the many organizations and individuals in need of them, it answers telephone calls. The files of clippings, representing the accumulation of 20 years; the index (made at the library) to local information in the *Providence Journal*; a card index to Rhode Island subjects; the filed advance sheets of government documents are some of the particular means with which the information desk covers its ground. In Providence, too, the various libraries, medical, legislative and other, co-operate with the Public Library and thus enable the latter to give its patrons most comprehensive and satisfactory service in fields in which it does not itself specialize.

Mr. Cowing of the Public Library, New Haven, emphasized the need of the right kind of assistants at the loan desk, and outlined the usage in that library in regard to

sending overdue notices. In the discussion that followed, many librarians told what they do about children's fines. Some cancel them after a definite period, others allow the children to pay them a little at a time, still others let the children work them out. On the other hand, it was remarked that since children are rapidly graduating from the juvenile into the adult department every day, and since they enjoy the same privileges as adults they should be learning to share the same responsibilities. Miss Hewins considered making a child pay a fine a lesson in civic righteousness.

With the close of the Saturday morning session came the end of the official program. Many librarians stayed in Jamestown until Monday morning, while others went to Providence or Narragansett Pier for the weekend. A dance in the Gardner House Saturday evening was a pleasant affair, and driving and sailing parties furnished daytime diversion for those who remained.

SOUTHERN TIER LIBRARY CLUB

THE annual meeting of the Southern Tier Library Club was held at Owego, N. Y., June 8 and 9. Mrs. Mary A. Summers presiding. It was attended by twenty-five persons, representing twelve libraries.

Tuesday morning, June 8, Captain Chas. L. Albertson of Waverly, N. Y., gave a short talk on "Delights of a rare book collection." In the afternoon, Dr. Greenleaf, trustee of the Coburn Free Library, Owego, heartily welcomed the Southern Tier Library Club to that institution and to the village of Owego, N. Y. The remainder of the session was conducted by Miss Caroline Webster, state organizer, Albany, who took up the Institute outline on "Organizing the library." Discussion on the different subjects was led by Mrs. Kate Deane Andrew, librarian, Steele Memorial Library, Elmira, N. Y., Anna G. Hall, librarian, Endicott Public Library, Endicott, N. Y., and J. W. Livingston, librarian, Marathon Library, Marathon, N. Y.

In the evening Mr. J. Alden Loring, a member of the Roosevelt African expedition sent out by the Smithsonian Institution, gave a stereopticon lecture of unusual interest on his African trip, before the members of the Southern Tier Library Club and one hundred citizens of Owego, at the Central High School. Adjournment was made to the library where the members of the club were guests of the trustees of the Coburn Free Library for the remainder of the evening.

An exhibit of pictures from the mount-

ed picture file of the Binghamton Public Library was made at the Wednesday morning session. Miss Leila H. Seward of the same library gave suggestions on the starting of a picture loan collection, where to obtain attractive pictures at no cost and at small cost, also methods of mounting, filing and classification which have been found satisfactory in Binghamton. An outline of suggestions was prepared especially for small libraries wanting guidance as to how to begin. The A. L. A. and library publications useful for consultation on picture work were also noted.

Mrs. Kate Deane Andrew led a discussion on "Periodicals and their different values." Mr. Whitmore, district superintendent of schools of Owego, spoke on "Rural school libraries" in his district, outlining the stages in the development of the rural school library from the first black-covered volumes on theology and philosophy, through the sets purchased from book agents, to the present library based on the Regents' syllabus. The present rural school library law, and the plan of issuing reading certificates to both pupils and teachers were mentioned by Mr. Whitmore as aiding in the development of good reading. Co-operation between the village library and the rural school, Mr. Whitmore believes, is the solution of the rural school library problem. Mr. Livingston of Marathon continued the discussion, speaking particularly of the aid given in history research work to students, also of the co-operation between teachers and library.

The main address of the morning was given by Joseph D. Ibbotson, Jr., Hamilton College, Clinton, N. Y., who spoke on the relation of the public library to boys and girls of the high school age—those planning to go to college, and those who are not. Mr. Ibbotson emphasized the fact that the librarian must regard himself as a teacher, knowing both people and books and introducing the one to the other, and performing the very important duty of directing as to what to read. He then spoke of the practical help a library could give boys and girls, in teaching them how to use books, not bringing to them the results of the librarian's researches. He spoke also of the aid a library could give in putting the choice of a college on a different basis from the present one, making the choice dependent less on trivialities and more on the intellectual and spiritual significance of the college chosen. The interests and influence of the present age, Mr. Ibbotson believes, are all against the intellectual life; and library and college must

stand together in opposing this spirit. Mr. Ibbotson's advice for getting the good things read is to show it is "lots of fun."

The committee on resolutions and nominations presented resolutions of thanks to the speakers, and to the library for the hospitality enjoyed, and presented the following candidates who were elected for 1915-16: President, Mrs. Kate Deane Andrew, Elmira; vice president, Anna G. Hall, Endicott; secretary, Lilian Foster, Owego; treasurer, J. W. Livingston, Marathon.

HELEN M. JOHNSTONE, *Secretary*.

BAY PATH LIBRARY CLUB

The Bay Path Library Club met at Charlton, June 29. Rev. Edgar W. Preble, trustee of the Charlton Public Library, welcomed the club in a decidedly original manner, his address being in verse with clever references to the audience in terms of book-making.

The question box conducted by Florence E. Wheeler of Leominster, filled an hour with informal discussion of questions on the program. Owing to the general interest and full discussion only five questions were considered, and the others will undoubtedly be taken up at a later meeting.

After luncheon, Mr. Robert K. Shaw of Worcester gave an interesting report of the Jamestown meeting, and also read a paper by Mr. Foster.

President Edmund C. Sanford of Clark College read an intensely interesting paper, "A professor of English who was also a man of letters." President Sanford referred to Edward Rowland Sill, and gave entertaining references to his own studies under Professor Sill, and read many extracts from his letters and poems giving the audience a splendid picture of the man and his work.

Mr. John A. Lowe, agent of the Free Public Library Commission, read a paper, "Relation of the community and the library." Mr. Lowe brought a splendid message to the club, and his genial personality made many friends and brought the Library Commission into a more personal relationship with the members of the club.

The club was invited to hold the October meeting at Leominster.

The following officers were elected for the ensuing year: President, Miss Ella F. Miersch, Southbridge; honorary vice president, Miss M. Anna Tarbell, Brimfield; vice presidents, Miss Mary D. Thurston, Leicester, and Miss Abby M. Shute, Auburn; secretary, Miss Florence E. Wheeler, Leominster; treasurer, Mrs. Grace M. Whittemore.

FLORENCE E. WHEELER, *Secretary*.

NEW YORK LIBRARY ASSOCIATION

THE twenty-fifth annual meeting will be held at Haines Falls in the Catskills, from Sept. 27 to Oct. 2. Headquarters will be at Squirrel Inn, and additional accommodations may be obtained in Santa Cruz Inn and in cottages near by. Most of the rooms are \$2.50 per day, though a few with private bath may be obtained at \$3 per day. For reservations address Mrs. A. Foulke Pim, Squirrel Inn, Haines Falls, N. Y.

The railroads will offer no reduction in transportation rates. The following directions show various routes of travel:

Squirrel Inn is but six hours by rail from New York City, and may be reached over the West Shore and the Ulster and Delaware railroads, with connections at Kingston and Oneonta, to Haines Falls station, at the entrance to Twilight Park. Squirrel Inn stage meets all trains. It may also be reached over the New York Central Railroad from Albany or New York to Greendale, ferry to Catskill, and thence over the Catskill Mountain railroad and connections to Haines Falls station.

The inn may also be reached by the Albany Day Line. Boats leave Desbrosses street at 8:40 a.m. and 42d street at 9 a.m. for Catskill, connecting there with Catskill Mountain and Otis Elevating Railway for Haines Falls, reaching Squirrel Inn in time for supper. Catskill Evening Line boats leave foot of Christopher street, New York, at 6:30 p.m. for Catskill, connecting there with morning trains over above route for Haines Falls, reaching Squirrel Inn in time for breakfast.

The program of the conference will place emphasis on the library field of possible service rather than on matters of technique, reflecting the general desire among librarians for a new estimate of their relation to the community and of the demands the community should make upon them.

Mr. Bowker, editor of the *LIBRARY JOURNAL* and pioneer in library matters pertaining to New York state, will speak in a reminiscent way of the past, drawing upon his large fund of personal experience. Mr. Legler of the Chicago Public Library, Mr. Dana of Newark, and Mr. Bostwick of St. Louis will contribute the professional estimate of the library's opportunity at large, while men of note from other professions will address the conference, bringing fresh and unbiased points of view regarding the library's place in its social environment. Frederick W. Roman of Syracuse University will deal with the library as an economic asset to the community in its relation to the practical business man and the working man. Dr. E. E.

Slosson, literary editor of the *Independent*, will speak from the journalist's special knowledge of social conditions. The intimate relation of the library to the literature of the day will be dealt with by Josephine Daskam Bacon and Irving Bacheller, and Marie Shedlock, the famous English story-teller, will speak in her own inimitable manner.

The library's relation to other arts will be considered by Henry W. Kent of the Metropolitan Museum, Percival Chubb of the Drama League and other well known workers in these fields, showing the aid a library can secure from such organizations as the Drama League, the American Federation of Arts, and smaller local clubs.

Dr. Charles A. Richmond, president of Union College, will analyze the library as an educational institution. The familiar phrase "the university of the people" is hardly justified by actual educational results. It is to be hoped that the discussion provoked will show how we can come nearer to deserving the name. The opportunity which every library has in its neighboring schools and the fundamental importance of school-library work will again be presented by a group of speakers, including Dr. Finley, New York state commissioner of education, and James F. Hosic, secretary of the National Council of Teachers of English, who have given close attention to the question.

Aside from the general sessions outlined above, group meetings will provide opportunity throughout the week to seek a solution for various technical difficulties. Group divisions of children's work, cataloging, etc., will be arranged at request. The rural communities committee will set up a "model" rural library and an exhibit of inexpensive forms and methods. Miss Phelps, as chairman and one of the state organizers, will be ready to advise with all concerning the problem of the small library.

Efforts will be made to discover the special interests and problems of each one in attendance, and to arrange that each may meet and talk informally with others who are solving similar questions.

CAROLINE M. UNDERHILL, *President*.

GEORGIA LIBRARY COMMISSION

The Georgia Library Commission has been re-appointed as follows: Mrs. John King Ottley, Atlanta; Miss Tommie Dora Barker, librarian, Carnegie Library, Atlanta; Mrs. Maud Barker Cobb, state librarian; Mr. R. P. Brooks, University of Georgia; Mr. Otis Ashmore, superintendent of schools, Savannah.

Library Schools

NEW YORK STATE LIBRARY SCHOOL

The commencement exercises of the New York State Library School were held in the larger of the school class rooms, Thursday afternoon, June 24. The address to the class was given by Rev. J. V. Moldenhawer of the Second Presbyterian Church of Albany. Mr. Moldenhawer spoke from the standpoint of the user of a library and urged on the graduates the necessity of being both skilled in professional technique and broad in their knowledge of books. He divided people into three great classes: the very few whose opinion of a book is definitive, the relatively few whose recommendation of a book is a piece of strong presumptive evidence in its favor, and the great majority whose opinion is negligible. He suggested that all librarians ought to be at least in the second class, and that as many as possible should be in the first.

The degree of Bachelor of Library Science was conferred on the following members of the class of 1915: Edna E. Bayer, Paul R. Byrne, Helen M. Claffin, Emily Kerr Colwell, Mary E. Cobb, Donald B. Gilchrist, Thirza E. Grant, May Greene, Sarah Hallsted, Mildred H. Lawson, James A. McMillen, Margaret C. Norton, Mary C. Sherrard, Ruth E. Thompson, Winifred Ver Nooy. Mr. Povl Fritz Vilhelm Sloman of Copenhagen, Denmark, of the class of 1914, has also received the degree during the current school year.

After the degrees had been conferred, the president of the graduating class, Miss Mary Campbell Sherrard, presented the school, in behalf of the class, a fine cast of the winged Nike of the Louvre. An informal reception to the class, tendered by the faculty, followed.

SUMMER SESSION

The summer session began June 2 and ended July 14. The general course of six weeks, which has been given in alternate odd years since 1913, was attended by 17 students. The chief courses and instructors were: "Classification and subject headings," Miss Hawkins; "Cataloging," Miss Fellows; "Book selection," Miss Eastwood; "Public documents," Mr. Wyer; "Bibliography," Mr. Biscoe and Mr. Walter; "Reference," Mr. Walter.

Four lectures on children's work were given by Miss Adeline B. Zachert, director of children's work of the Rochester (N. Y.) Public Library, and one or more lectures each on various phases of library work were given by Mr. William R. Watson and Mr. Avery

W. Skinner. Several of the members of the class who were particularly interested in library work with schools attended many of the general lectures given in the library institute for high school librarians which was held July 6-16. Those in attendance were:

Bates, Bertha, Amsterdam, N. Y. Assistant, Amsterdam Free Library.
 Bryan, Elizabeth A., Utica, N. Y. Assistant, Circulation Department, Utica Public Library.
 Bunn, Arralee, Memphis, Tenn. Loan desk assistant, Cossitt Library, Memphis, Tenn.
 Conway, Mary S., Cohoes, N. Y. Assistant, Rensselaer Polytechnic Institute Library, Troy, N. Y.
 Fowler, Julian S., B.A., Hobart College, 1911, Geneva, N. Y. Assistant librarian, Hobart College Library.
 Haskins, Marian H., Saratoga, N. Y. Assistant, Saratoga Springs Public Library.
 Horton, Rosabel S., Rochester, N. Y. Assistant, Reynolds Library, Rochester, N. Y.
 Knippel, Louis T. A., South Norwalk, Conn. Assistant South Norwalk Free Library.
 Lewis, Charlotte, Bradock, Pa. Cataloger, Carnegie Free Library, Bradock, Pa.
 McDonald, Marian, Graduate Macdonald College, 1910, Montreal, Canada. Children's librarian (elect) Public Library, Westmount, P. Q., Canada.
 Meyer, Oma C., De Pauw University, 1904-06, Lebanon, Indiana. Reference librarian, Lebanon Public Library.
 Ohr, Cerene, B.A., Vassar College, 1905, Indianapolis, Ind. School reference assistant, Indianapolis Public Library.
 Pockman, Eleanor A., Alden, N. Y. Assistant, Ewell Free Library, Alden, N. Y.
 Sheffield, Agnes M., Rochester, N. Y. Librarian, Normal Training School, Rochester, N. Y.
 Thayer, Helen M., Brookline, Mass. Junior assistant, Brookline Public Library.
 Wellons, Verna, Memphis, Tenn. Librarian in charge, Riverside Branch, Cossitt Library, Memphis, Tenn.
 Zoller, Marjorie R., B.A., St. Lawrence University, 1912, Fort Plain, N. Y. Librarian (elect) Middleburg, N. Y., High School Library.

F. K. WALTER.

PRATT INSTITUTE SCHOOL OF LIBRARY SCIENCE

The alumni supper took place June 19 in the Art Gallery of the library building with an attendance of 97. Reunions were held by the classes of 1895 and 1905, the former being represented by thirteen of its members. Speeches were made by Mr. Stevens, Miss Gooch, Miss Hall of the class of 1895, Miss Tyler of the class of 1905, and Miss Maynard, president of the class of 1915. Miss Rathbone sent a greeting from California. Much regret was expressed that Miss Plummer was not able to be present. After the supper a reception was given by the trustees under a bower of Japanese lanterns in the Institute court.

As its parting gift to the School, the class of 1915 left a beautiful silver set consisting of a serving tray, lemon dish and sugar basket, all marked with the School initials and the year.

Miss Gooch and Mr. Stevens attended the meeting of the Association of Library Schools held at Albany on June 29 and 30.

ALUMNI NOTES

Miss Harriet S. Dutcher, 1913, entered the cataloging department of the Ohio State University on July 15.

Miss Lena G. Towsley, 1913, of the Pratt Institute Free Library, and Miss Amelia H. Robie, 1914, of the Summit (N. J.) Public Library, have resigned their positions to take the course for Children's Librarians in the Cleveland Public Library.

HARRIET B. GOOCH, *Instructor*.

SIMMONS COLLEGE LIBRARY SCHOOL

Class week wound up with the senior luncheon, at which three of the Library School girls announced their engagements, though none expect to leave the field until their spurs are won.

The announcement has been received of the marriage of Mary Curtis, 1910, to Mr. Herbert Parkman Kendall, on June 22. Mr. and Mrs. Kendall will live in North Tona-wanda, N. Y.

By a recent act of the Corporation, the division of the college into schools has been restored, and the heads of the schools are to have the title of director. Consequently what has been known for the last few years as the Department of Library Science is now again the Library School. The name of the college has also recently been legally changed to "Simmons College," which has always been its popular name, though formerly it was burdened by the official title of Simmons Female College.

APPOINTMENTS

Gladys M. Bigelow, 1915, has been appointed librarian of the Newtonville (Mass.) Technical High School.

Isabelle Chaffin, 1915, has received an appointment in the Brooklyn Public Library.

Pauline Yager, 1915, is to be a member of the Cleveland Public Training Class for Children's Librarians.

Ruth M. Eaton, 1915, is occupied with a temporary piece of work at the Public Library, Wayland, Mass.

Rowena Edwards, 1914-15, is substituting for six weeks in the Weather Bureau, at Washington.

Sarah M. Findley, 1914, has been doing organization work during the year for the Library of the Lindenwood College for Women at St. Charles, Missouri.

Katherine Warren, 1914, recently accepted an appointment in the Utica (N. Y.) Public Library.

SUMMER SCHOOL

For a number of years the college has had

a summer class in library work, but this year several of the other departments have offered courses, and there are over 200 in attendance, including both men and women. This enriches the opportunities open to those enrolled in the library class, twenty-five in number, as they may visit other courses, if they have time and inclination.

The first visiting lecturer was Miss Mary E. Hall, librarian of the Brooklyn Girls' High School, who showed vividly what can be done by the library for the high school student. Miss Anna C. Tyler, of the story-telling and reading clubs of the New York Public Library, lectured on "Story-telling."

The fullest single course offered in the summer is that in library work for children. To this a student devotes full time for three weeks, having two lectures each day, and a full course of reading, both of juvenile books and of the literature of the subject of library work with children. The class is small, and all members have had practical experience, so much is hoped for in the way of results.

JUNE RICHARDSON DONNELLY.

CARNEGIE LIBRARY OF PITTSBURGH—
TRAINING SCHOOL FOR CHILDREN'S
LIBRARIANS

The Training School re-opened for the summer term July 6. From that date until the end of the term, July 31, students were scheduled two periods a week to distribute books and tell stories in summer playground centers.

Mrs. David Kirk, instructor in public speaking, entertained the students at a tea given at her home June 23. A drama class under the leadership of Mrs. Kirk read a one-act play and several of the students told stories.

ALUMNAE NOTES

Margaret Louise Bateman, 1910, has resigned her position of children's librarian in the City Library of Manchester, N. H., to accept a position with Ginn & Company.

Josephine Thomas, 1913, has been appointed assistant children's librarian in the Public Library, New Haven, Ct.

Elizabeth Hoard Dexter, special student, 1912-13, became a member of the staff of the children's department, New York Public Library, June 1.

ST. LOUIS TRAINING CLASS

The graduating exercises of the Training Class of the St. Louis Public Library were held at the Central Library, on Friday, June 18. Twelve young women were awarded certificates of proficiency in their work, en-

titling them to appointment as members of the staff of the St. Louis Public Library. The librarian presided and addresses were made by Dr. Herman Von Schrenck, of the Missouri Botanical Garden, and Miss Elizabeth B. Wales, of the Missouri Library Commission. After the ceremonies, refreshments were served in the training class room. The names of the graduates are as follows: Misses Lamiza Baird Breckenridge, Dorothy Breen, Ruth Brown, Mary Jessie Burr, Alice Katherine Hatch, Virginia Kinealy, Alby Mason, Elsie Miriam Saxer, Marian Gage Scudder, Hazel Shiring, Eunice Weis and Melitta Diez.

ARTHUR E. BOSTWICK.

NEW JERSEY COMMISSION'S SUMMER SCHOOL

The New Jersey Public Library Commission held the seventh session of its summer school in the Asbury Park Public Library, May 24-June 26. Twenty-six students were enrolled for the entire course. In addition to these, seventy-nine people visited the school, listened to lectures of special interest to them and examined the exhibits. This number included librarians, library trustees, teachers, and city and county superintendents of schools. It is the custom of the commission to give each year in connection with its summer school, a week's course of special lectures which will be of interest to all librarians in the state whether they have been students of the school or not. Since this is the first year the commission has had the supervision of school libraries, this special week was devoted to school library interests. The program was arranged to set forth some of its plans for the administration of this department, and to help initiate its campaign for better school libraries in New Jersey.

Miss Theresa Hitchler of the Brooklyn Public Library lectured on "Cataloging"; Miss Corinne Bacon of White Plains, on "Principles of book selection" and "Some twentieth century poets"; Miss Rose Murray of the New York Public Library, on "Book-binding and book mending"; Miss Hall of the Girls' High School, Brooklyn, on "Vocational guidance through the school library," "Voluntary reading in the school library," and "The modern high school library"; Miss Elizabeth White of Passaic, on "The work of the Passaic High School branch"; Miss Ida Mendenhall of Utica, on "The literary hour in the school," and "Free material of use to teachers"; Mr. Frank Weitenkampf of the New York Public Library, on "Decorative art in the school room"; and Miss Anna C.

Tyler of the New York Public Library, on "The art of story telling."

The School Librarians' Association of New Jersey and the New Jersey Public Library Commission prepared for use during this week, an extensive exhibit showing the work being done in New Jersey with school libraries and suggestions for further work from within and without the state. The main parts of the exhibit were: vocational guidance through the school library; filing systems for pictures, pamphlets, and clippings; library lessons in various schools; pictures of, and floor plans for, school libraries; reading lists and aids; book making; book mending; comparative exhibit of the work of different book binders; magazine binders; library supplies; equipment; picture bulletins; French and German lithographs and the work of American artists appropriate for school room decoration; government documents and free material of use to teachers; industrial exhibits; reference charts; dramatic aids; good books in series; books of interest to teachers; books about country life; comparative editions; best illustrated books for children; library equipment made by manual training classes, etc. This exhibit is to be kept up to date and will be loaned upon request and the payment of expressage, to any educational institution or organization.

EDNA PRATT.

Reviews

WYER, J. I., JR. Government documents (state and city). A. L. A. Publishing Board. 19 p.

This is a preprint of Chapter 23 of the "Manual of library economy." No attempt is made to deal with United States documents, because that ground is already covered by the author's pamphlet on "United States government documents in small libraries," published by the A. L. A. Board as Handbook 7, and now in the fourth edition.

While many useful suggestions are made as to the acquisition and handling of state and city documents, the treatment is too brief to be of much practical value, except perhaps to the smallest libraries. One recommendation made by Mr. Wyer should be brought to the attention of every public library, large and small, throughout the country. This suggestion is that at least one library in every city, town, village or county,

should make the completest possible collection of its local public documents.

C. C. W.

FAY, L. E., and EATON, A. T. *Instruction in the use of books and libraries; a textbook for normal schools and colleges.* Boston Book Co. 449 p. \$2.25.

As the authors point out in their preface, normal school librarians who have to instruct prospective teachers in the use of books have felt the need of a comprehensive textbook to put into the hands of pupils. Material hitherto available has been chiefly in the form of outlines on particular divisions or topics in the scheme of instruction and has been written largely for normal instructors, librarians, or for other than normal school pupils. It has remained for Misses Fay and Eaton, who are respectively librarian and assistant librarian in the University of Tennessee, to collect and adapt this scattered material, in an attempt to meet the need referred to.

The scope of the volume is best indicated by a brief review of the topics discussed. Part one, "On the use of books," contains chapters on the school library, the relations between schools and the public library, the physical book (including both the structural and typographical features), reference books (two chapters which consist chiefly of annotated lists), public documents, magazine indexes, arrangement of books on the shelves, use of the catalog, and bibliographies. Part two, "On the selection of books and children's literature," after a chapter on the general principles of book selection, considers the selection of books for the high school library (chiefly a long unannotated list), and then, beginning with a historical survey discusses the problem of children's reading, the various types of literature for children (five chapters), illustrations for children's books, and in a final chapter, editions, magazines, and lists. Part three, "The administration of school libraries," begins with two not obviously relevant chapters on "The evolution of the book," and "The history of libraries." Then follow chapters on the establishment and equipment of school libraries, book buying, records, classifying, cataloging, mechanical processes, pamphlets, pictures and clippings. Numerous problems and exercises are appended to chapters, and the book concludes with an eight-page index. As the book is for the pupil, it does not include instruction methods and outlines for the use of the librarian-instructor. One marks, however, the

omission of such methods and outlines for the use of the future teacher in imparting instruction to high and grade school pupils.

Taken as a whole, the book seems to the reviewer to be a useful compilation of scattered material, and the authors and publisher deserve the thanks of normal school librarians.

It is, perhaps, not always to be expected that the first edition of a work in a little touched field will be free from defects, and some features which could be improved in a second edition may be noted as follows: Although the book is intended as a text to be put into the hands of students, it is to be feared that the price (\$2.25) will hinder its adoption by conservative school authorities. This is not to imply that the price is excessive, but rather to suggest that in future editions an attempt be made to present the material in more compact form. Although a dry-as-dust conciseness is to be deprecated in a textbook, a rather rigorous condensation would not have harmed the literary style and would have saved considerable space. Furthermore, as a guide for students who are not to be professional librarians, the book contains considerable material which while interesting, does not seem essential, and could very well be compressed to a suggestive outline, and left to the instructor for fuller presentation in lecture form. Examples of this are the history of Poole's Index and much of the historical survey of children's books. The reviewer also greatly doubts the utility of placing in the hands of inexperienced students, in such a work as the present, long lists of books without accompanying annotations. This objection refers particularly to the high school list.

Some criticisms of details may also be made. The titles of special reference books on the whole are well chosen; yet the librarian will wonder why, when Bailey's "Cyclopedia of agriculture" was included, his corresponding work on horticulture was not; and why Watt's "Dictionary of chemistry," which now has comparatively little use, is included, but Thorpe's dictionary is omitted.

The high school list, if it is to be retained, would be benefited by abbreviation, a rather careful general revision and re-proportioning of its several parts. To be more specific; the fiction list is good, but in the history list, source books are not considered, and the sections on useful arts, science, and the fine arts greatly need improvement. The necessity for annotations has already been alluded to. It was probably not intended to recommend complete editions of Byron's

poems and of Percy's "Reliques" for the ordinary high school library, and the omission of the *Outlook* from the list of high school periodicals is probably also an oversight. As the Everyman's Library is freely recommended for purchase, it might be wise for the authors to mention the fact that there is a good deal of variation among the different titles of the series as regards the size of type face and consequently of desirability for library purposes.

Among the technical details of library administration, many librarians will incline to question the authors' choice of "the first fly leaf opposite the inside front cover" as the most desirable location for a book pocket. It could also be wished that the authors had not stopped at the suggestion of a "vertical file" for pictures, which rather implies the ordinary commercial article, but had mentioned the convenience of a larger sized mount than the ordinary vertical file will admit, and had described the use of boxes for vertical filing, in short, such a system as is used in the Girls' High School of Brooklyn, the Newark, N. J., Public Library, and in other high schools and public libraries.

To review adequately a book drawing its material from several specialized fields is a difficult task for the ordinary reviewer, and the writer has accordingly commented on those features which appeal most strongly to his personal experience. The section on children's literature, for instance, could be adequately reviewed only by a children's librarian of wide experience, and it is the normal school librarian who must pass final judgment on the practical utility of the book as a whole. The reviewer believes, however, that the foregoing description and comment make it apparent that "Instruction in the use of books and libraries" will be useful for study and supplementary reading in normal school classes, but will need, as the authors doubtless intend, supplementary comment and correction from the instructor. School officials should find it suggestive of the scope and content of a subject at present greatly neglected in the education of our teachers.

G. O. WARD.

FIRKINS, INA TEN EYCK. Index to short stories. White Plains, N. Y.: H. W. Wilson Co. 374 p. \$6 n.

This index, which is the outgrowth of numerous bibliographies of special authors, compiled to meet the needs of one library, will meet similar needs in a large number of libraries. No claim for completeness is made. The aim rather has been to make a

serviceable volume kept within manageable limits. The volume indexes all the short stories, wherever found, of over 300 American and English authors, and some of the work of 140 additional writers. About 120 foreign authors are represented by translations of their short stories. These are to be found chiefly in collections, of which over one hundred are indexed. The book in hand thus analyses some 1600 volumes. The scope is best stated in the words of the preface:

"The work of no American or English writer is included unless he has had published by a reputable publishing house, at least one volume of collected stories; but all the work of the selected authors as far as it has been available, has been indexed. Thus, collected editions, separate volumes, periodicals, and complete collections of various short stories, have all been consulted for the work of the chosen authors. No effort has been made to recover obscure and fugitive work of the authors indexed; that is the work of the bibliophile and special authority, but the best editions of the short story writers have been carefully and generously indexed. To discriminate the short story from longer works of fiction, the arbitrary limit of two hundred pages as the maximum length was adopted instead of a literary criterion on the basis of structure. This extends into the realm of the novelette, but was deemed expedient on the ground of convenience. A corresponding lapse in literary discrimination is to be found in the inclusion of many short sketches which are not, in the strict sense, stories. In the work of authors such as Nathaniel Hawthorne, Sir James Barrie, and Alphonse Daudet, to mention but three, it is often difficult to tell whether the sketch should be classed as a short story or as a descriptive narrative. When in doubt, the sketch has been included; occasionally, when there has been no doubt, it has been indexed because contained in a volume in which all the other titles were those of stories, and the sketch might therefore be called for in the same connection. Farces, which are in reality short stories in dialogue form, such as those of William Dean Howells, have occasionally been included. Juvenile and fairy stories have been excluded except when they are a minor part of a selected author's work and their omission would make the bibliography incomplete. English translations of foreign short stories have been included wherever found."

The method of presenting the material is an alphabetic arrangement for all authors and titles, the latter entry giving the author only. Under each author the titles of all his stories are listed alphabetically, and for each are shown all the sources of the story. Of great value are the full entries under such foreign authors as Balzac, 11 columns; de Maupassant, 23 columns, and others. Under Balzac, for example, are listed 11 sources for the "The cohscrip," variously translated also as "Madame de Dey's last reception"; "The recruit" and "The requisitionnaire." It would have been interesting and at times helpful to have had with the translation, the title in the original, but this has been omitted. By way of comparison, we find 9 columns for O. Henry, 18 for Kipling, 5 each for Poe and Mark Twain, and 10 for Joel Chandler Harris. The lists of books indexed and of authors classified by nationality will frequently prove helpful.

The index appears to be a careful and reliable piece of work. It will, we feel certain, save librarians many hours of searching and often will make available unsuspected resources to the call for many copies of a given story.

C. P. P. V.

Librarians

BARKER, Miss Tommie Dora, has been appointed librarian of the Carnegie Library of Atlanta to succeed Mrs. Percival Sneed, resigned. Miss Barker is a graduate of the Library School, Carnegie Library of Atlanta, and has served in the capacity of assistant librarian and head of the reference department of the library and chief instructor in the library school.

BATES, Grace P., has been elected librarian of the Windham Center (Ct.) Library, to fill the vacancy caused by the death of Miss Julia A. Swift, who was librarian from the organization of the association in 1892 to the close of the year 1914.

BROOKS, Clara, librarian at Hoopeston, Ill., has resigned to be married. A Miss Troy has been appointed to succeed her.

CRANDALL, Francis A., of the Office of the Superintendent of Documents in Washington, died July 9, after an illness of several months. Mr. Crandall was the first superintendent of documents and organized the work of the office. He was afterward librarian and later chief of the reference section, and at the

time of his resignation, on Apr. 30, he was chief of the literary division. He was well known in the library world and also in journalistic circles, having been editor and publisher of a number of different papers. The JOURNAL last month printed in this column a brief biographical sketch of Mr. Crandall, in connection with the notice of his resignation from active service.

CRUMLEY, Susie Lee, has been appointed assistant librarian of the Carnegie Library of Atlanta and chief instructor in the Library School, to succeed Miss Tommie Dora Barker, who was appointed librarian and director of the School. Miss Crumley will also assume the duties of the organizer of the Georgia Library Commission to succeed Mrs. Percival Sneed. Miss Crumley is a graduate of the Library School, Carnegie Library of Atlanta, and has been an instructor in the school and assistant in the library.

DICE, J. Howard, has been appointed as an assistant in the Ohio State Library. He is a graduate of the University of Pittsburgh and of the State Library School at Albany, N. Y. He is now at the Ohio State University Library.

EDWARDS, Edith, N. Y. State Library School, '16, is serving as summer assistant in the St. Gabriel's Park Branch of the New York Public Library.

EMERSON, Ralf P., N. Y. State Library School, '16, is working as summer assistant in the New York Public Library.

GREENE, May, B.L.S., N. Y. State Library School, '15, has succeeded Mary C. Sherrard as reference assistant in charge of debate work, New York State Library.

HALLSTED, Sarah, B.L.S., N. Y. State Library School, '15, has been appointed temporary cataloger in the New York Public Library.

HILL, Grace, B.L.S., N. Y. State Library School, '12, is engaged in reorganizing the public library at Swampscott, Mass.

HUFF, Ethel, librarian of the Belleville (Ill.) Public Library for five years, has resigned on account of ill health.

KOCH, Theodore W., librarian of the University of Michigan, has been granted a year's leave of absence.

LAWSON, Mildred H., B.L.S., N. Y. State Library School, '15, has been appointed temporary assistant in the cataloging section of the New York Public Library.

LEITCH, Harriet E., N. Y. State Library School, '09-'10, has resigned her position with the Cleveland Public Library to become librarian of one of the branches of the Seattle Public Library.

MACDONALD, M. Jean, a graduate of the East Denver High School, but for the past year a student at the University of Colorado, has been elected city librarian of Boulder, Colo. She succeeds Mrs. Clara Savory, who has resigned after many years service. Miss Macdonald was librarian for the geology department of the university during the past year.

MATHER, Margaret, was appointed librarian of the Kankakee (Ill.) Public Library July 1.

MORGAN, Jeannette C., N. Y. State Library School, '14-'15, was appointed cataloger of the Fresno County Library, Fresno, Cal., and began her work on August 1.

NORQUAY, Bella, assistant provincial librarian in Manitoba, died at her home in Winnipeg, June 19, after an illness of several months. Miss Norquay's father was formerly premier of the province, and in 1900 she was appointed assistant librarian in the provincial legislature library, where she rendered services of the highest character. She took a great interest in the early history of this province, and is responsible for the collection of much data of considerable historical value. She compiled a number of valuable scrap books and collected the photographs of every legislator, except two, in office since Manitoba became a province.

RICHARDSON, Mary C., N. Y. State Library School, '10-'11, has resigned her position as librarian of the Eastern State Normal School, Castine, Me., to take charge of the Lewis and Clark High School Library at Spokane, Wash.

SEE, Alice, of Des Moines, has been appointed librarian of Hood River (Ore.) County Library to succeed Miss Della Northey. Miss See is a graduate of Drake University and of the New York State Library School, 1912-13. After graduating she worked in a New York City library before returning to Drake University, where she was employed for four years as library assistant.

SNEED, Mrs. Percival, librarian of the Carnegie Library and director of the Library School, Carnegie Library of Atlanta, resigned her position on July 19, the resignation to take effect at once. At the same time her engagement to Mr. Blewett Lee of Chicago was an-

nounced and her marriage took place on the morning of July 20. Mrs. Sneed's resignation terminates a service of nine years with the Library School and since October, 1914, in addition to her duties with the school, she has filled the position of librarian of the Carnegie Library. Mrs. Sneed has been organizer of the Georgia Library Commission since 1906 and it is largely through her leadership that the present library activity prevails throughout the state. Mrs. Sneed has served as president of the League of Library Commissions and is at present a member of the Council of the American Library Association.

WAGNER, Sula, superintendent of the catalog and order department of the St. Louis Public Library, completed her twenty-fifth year as a member of the library staff on June 17. The thirty members of her staff decorated her office with roses and other flowers and surprised her with the gift of a year book containing original tributes in verse and prose and photographs of the entire staff. Mrs. E. C. Rowse, her predecessor, was the only outside guest present. Dr. A. E. Bostwick, the librarian, felicitated Miss Wagner in a short address, refreshments were served and a social hour followed.

WEBB, William, N. Y. State Library School, '16, has succeeded James A. McMillen as assistant in the legislative reference section of the New York State Library.

WILSON, W. S., has been made librarian of the Legislative Reference Library recently established by the North Carolina Historical Commission.

WOLLESON, A. M., has been appointed to succeed Miss Ethel Huff as librarian of the Belleville (Ill.) Public Library. Mr. Wolleson formerly held the librarianship, and more recently has been assistant superintendent of public schools in Madison county.

The book which degrades our intellect, vulgarizes our emotions, kills our faith in our kind and in the Eternal Power, not ourselves, which makes for righteousness, is an immoral book; the book which stimulates thought, quickens our sense of humor, gives us a deeper insight into men and women, a finer sympathy with them, and a firmer belief in their power to realize the divine ideal, is a moral book, let its subject-matter have as wide a range as life itself.—CORINNE BACON, in "What makes a novel immoral."

THE LIBRARY WORLD

New England

NEW HAMPSHIRE

Keene P. L. Mary Lucina Saxton, lbn. (41st ann. rpt.—1914.) Net additions 739; total 20,567. New registration 574. Circulation 42,347. Receipts \$1085.73; expenditures \$1082.86.

VERMONT

Bennington. The will of former-Governor John G. McCullough, who died in New York, May 29, was probated in Bennington June 30. He makes a bequest of \$25,000 to the Bennington Free Library Association, to be expended according to the judgment of the trustees.

Waterbury. The late Dr. Henry Janes has bequeathed to the Waterbury Public Library his house and lot, with other property worth between \$3000 and \$4000.

MASSACHUSETTS

Amherst. Among the gifts of the past year made to Amherst College was one of \$1000 from the estate of Edward A. Crane, for the library fund bearing his name.

Boston. Friends of the Boston Public Library have recently given to the institution a new framed portrait of Allen Augustus Brown, the prominent Boston music lover whose great music collection is now housed in a special department on the third floor of the library building. Within a short time the catalog of the Brown collection has been completed. This work, which has increased the value of the library many fold, was a tremendous one. Started more than ten years ago by the late Edward B. Hunt of the library cataloging department, it was completed by Miss Mary H. Rollins of the library staff. The Brown collection was presented to the library in 1904.

Boston P. L. Horace G. Wadlin, lbn. (63d ann. rpt.—yr. ending Jan. 31, 1915.) Accessions 46,963; total 1,098,702. Circulation for home use, issued from the central building, branches, and stations, 2,012,589. Net gain in registration 10,958; total 107,463. Total receipts \$438,885.78 (city appropriation \$400,000); expenses \$415,902.17, including \$232,390.24 for salaries, \$50,173.35 for books, \$1919.34 for newspapers, \$7470.49 for periodicals, \$12,375.73 for the printing department, and \$35,574.67 for the binding department. The average cost of all books purchased was

\$1.31 per volume as against \$1.42 in 1913. The library now has 14 branches and 16 reading room stations, besides supplying 155 public and parochial schools, 62 engine houses, and 38 other institutions. The staff numbers 409. The report of the trustees includes an interesting retrospect of the growth of the library during the last twenty years, and the librarian's report discusses at considerable length the question of fiction purchase. During the year 743 different works of current fiction were considered by a volunteer reading committee and personally inspected by the librarian and members of the staff. Of these 113 titles were accepted for purchase, including 17 rejected in previous years. Besides these books bought, 261 volumes were approved by readers on the committee. It is surprising to learn that out of each city appropriation for the last five years only \$26,429 has been available for book purchase. Out of this about \$10,000 is needed each year for replacements, and \$5500 for continuations of serials, leaving about \$11,000 for purchase of new books of every kind. Consequently special departments must depend on the income from trust funds and private benefactions to keep the collections even approximately complete, and many branches of literature can be only imperfectly represented. The catalog department has cataloged 72,555 volumes and parts of volumes, including 51,871 different titles, and 261,861 cards have been added to the public catalogs. The number of meetings held by classes and study clubs in the fine arts department of the central building during the year was 137, including an attendance of 2330 members, besides an attendance of 1060 students in connection with the university extension conferences, or a total of 3390. Fifty-eight free public lectures were given at the central library during the year, and 37 exhibitions were open to the public. The lectures cost the library nothing, except for the services of a lantern operator whenever required, the expense of lantern slides (added, however, to the library's collection), and a small amount for expense of supervision. The lectures were educational; and audiences totaling upwards of 20,000 persons attended them. Other lectures and exhibitions were arranged at the branches. During the year under the inter-library loan system the library lent 1165 books to Massachusetts libraries and 282 outside the state, while it borrowed but 38.

Boylston. Ward N. Hunt, a native of Boylston, who recently died in Needham, left \$5000 to the town of Boylston for the Public Library.

Cambridge. Harvard University has placed upon the shelves of its library during the past year 48,000 new volumes. These include the 3000 rare books in the Widener collection. What is considered a most complete library on fishes and related topics was given by Daniel B. Fearing of Newport, the collection numbering 12,000 volumes. A collection of 2000 volumes on history and literature was given by Miss Mary E. Haven of Boston. Mrs. William Hooper presented a collection of books and pamphlets on Missouri, collected by William C. Breckenridge of St. Louis. An addition of 2500 volumes also has been added to the Charles Elliott Perkins memorial collection on western history, the new books being received from an anonymous donor.

Haverhill. The Public Library is collecting old-fashioned children's books and books about children's reading and will be glad to receive as gifts any children's books of former generations to add to this historical collection. Characteristic illustrated books for children in foreign languages are also being bought for this collection.

Lenox. Herbert Parsons, Miss Mary Parsons, Mrs. Montgomery Hare, and Miss Gertrude Parsons have given \$1,000 to the Lenox Library Association for the purchase of books of merit as a memorial to their late father, John E. Parsons, who was president of the Library Association.

Newburyport. Providing that the city of Newburyport within two years takes legal action to insure that the public library shall forever be kept open Sundays, the will of the late William W. Swasey recently filed, leaves \$15,000 to the city.

Northampton P. L. Sarah D. Kellogg, lbn. (31st ann. rpt.—1914.) Accessions 831; total 40,476. Circulation 54,020. New registration 1435; total 7723. Receipts \$4482.89; expenditures \$4482.89, including \$2116.88 for salaries, \$545.53 for books, \$315.65 for periodicals, and \$297.98 for binding and repair work.

Williamstown. The foundation for the new addition to the Williams College Library on the south side of the structure has been completed and it is hoped to have the building

ready before the opening of college this coming fall.

RHODE ISLAND

East Greenwich. The new library building, a gift to the Library Association from D. A. Pierce in memory of his daughter, was formally turned over to the trustees June 29. The library was closed for the following two weeks to give the librarian, Mrs. Ella Chapman, an opportunity to install the books in the new building.

Providence. The Elodie Farnum Memorial Library, the children's branch of the Providence Public Library, was opened in the Rochambeau avenue grammar school the first of July. This new branch of the Providence Public Library is designed to perpetuate the memory of Elodie Farnum, the 13-year-old daughter of H. Cyrus Farnum, the artist, who died last year. She was remarkably gifted in many fields, including those of music, literature and art, and it was because of her fondness for books that the idea originated of founding this library in her honor. It is hoped to make this the first of a long chain of branch libraries of the Public Library to be founded in the public schools of the city.

CONNECTICUT

Bridgeport. William T. Haviland, treasurer of the board of directors of the Bridgeport Public Library, has received a check for \$5000 from the executors of the will of the late Mary E. P. Sherman of this city. Payment was delayed owing to litigation in the courts on the question whether the legatees or executors should pay the inheritance tax. Mrs. Sherman made her will on November 29, 1899. The bequest to the library provided that the money should be expended by the directors in the purchase of books and that the volumes should be marked, "Purchased from the Mary E. Perry Leavenworth Bequest."

Middle Atlantic

NEW YORK

Brooklyn. It has been decided to extend the Library Park of Pratt Institute to De Kalb avenue, which will necessitate the razing of at least ten buildings. Work will probably commence in the fall of this year. The park will be furnished with benches and statuary and will serve as an attractive setting for the library.

Carthage. The executive committee of the Carthage Free Library Association is considering the Cruikshank property as a possible site for the new library building. By the will of Martha J. Corcoran the association was bequeathed \$15,000 for a building, and it is understood that several individuals have promised to contribute toward the purchase price of the site.

New York City. Plans have been filed for the new Students Building for Barnard College. It is to be a five-story building of limestone and granite, with gymnasium and swimming pool, reception parlors, alumnae room, organization and study rooms, and lunch rooms. On the third floor will be the library and reading room, class study and seminars, and a large lecture room. The cost is estimated at \$600,000.

New York City. The will of Charles A. Conant, retired banker, adviser to the United States government on currency reform and writer on financial subjects, who died on July 4 in Havana, provides that the greater part of his library on political and social economy and financial subjects shall go to the School of Commerce and Finance of New York University. The remainder of the library is to be sold.

NEW JERSEY

Caldwell. Work on the Julia Potwin Memorial Library was started early in July, and it is expected to have the building completed before the end of October.

Hackensack. William M. Johnson, the donor of the Johnson Public Library building, has had plans prepared for a new stack room and for extensive changes in the interior of the building, greatly increasing its capacity and usefulness. The plans provide for a new stack room measuring about 48 by 38 feet, east of the present reference room. The present stack room will be made over into a reference room, and its ceiling lowered. The delivery desk will face the entrance hall. The new stack room will accommodate 30,000 books, with a possibility of enlargement by the addition of upper tiers of shelves. A large room for exhibitions or other purposes will be finished on the second floor. The work will cost over \$25,000.

Hoboken. Following a recent gift of 1500 stereopticon slides to the Free Public Library, other gifts, consisting of over 1000 geological specimens and several hundred pieces of music, also the property of the late

Eugene B. Cook, have been given to the library.

PENNSYLVANIA

Harrisburg. Following a gift of \$7000 to the Harrisburg Public Library, Mrs. Gabriella C. Gilbert has given \$5000 to the Harrisburg Academy for library purposes there. Both gifts are in memory of her husband, the late Lyman D. Gilbert.

Harrisburg. Governor Brumbaugh has vetoed the bill relating to free public non-sectarian libraries and branch libraries within this state, relating to their maintenance, including the levying of taxes for their support, etc. The bill was described as a codification of existing laws relating to free public libraries, and raising the minimum tax-rate to one mill per annum. This would have raised the Pittsburgh appropriation from \$250,000 to \$750,000, and it was vigorously opposed by the press of that city. The governor says in his veto: "The bill exempts the provisions of the school code relating to librarians, but includes school districts in its provisions. How these two items can be reconciled is not made apparent. Many cities have written and wired their protests on the ground that it will lay a heavy burden of expense upon the municipalities. The amount of taxation mandatory is excessive."

Pittsburgh. A charter has been granted the Carnegie libraries of Braddock, Homestead and Duquesne in Common Pleas Court here. It is said in the application that the purpose for which the charter was asked is the support of libraries at Braddock, Homestead and Duquesne and that the yearly income of the corporation from other sources than real estate shall not exceed the sum of \$100,000. The incorporators are J. H. Reed, A. C. Dinkey, H. P. Bope, W. W. Blackburn, Thomas Morrison, D. M. Clemson, W. D. McCausland, D. G. Kerr, all of this city; H. D. Williams, of Duquesne; E. H. Gary and J. A. Farrell, of New York; and Thomas Murray, of Jersey City, N. J.

Wilkes-Barre. The second season of the Sunday afternoon opening at the Osterhout Free Library closed on Sunday, May 30. The attendance has proved that it has been well worth while. The hours were from 2 until 6 and for readers only. The last hour, 5 until 6, was occupied with victrola music, and this was greatly appreciated. The records played have been carefully chosen in order to give only good music. Friends loaned their records, and

many were also loaned from the record shop where the victrola was purchased. Programs of the records played were typewritten and distributed to the patrons.

MARYLAND

Baltimore. Another attempt will be made by the trustees of the Enoch Pratt Free Library to get the city to appropriate funds for the equipment and maintenance of three new departments—a children's collection, a technological department and an open shelf room. The open shelf room will be started in September, with about 4000 standard volumes. The house at 404 Cathedral street, owned by the library, is to be used for this purpose.

Frederick. The Frederick County Free Library completed its first year on May 22. Over one thousand volumes were added during the year, making 2343 in the library. The circulation for the year was 28,000. Nine deposit stations have been established in the county. A story-hour was held every Saturday during the winter, as many as eighty children attending at one time. A book exhibit at Xmas time drew many to the library, many of the rural schools have had books sent out from the library, and the County Teachers' Association have put their collection of books in the library, which will make them more available to the teachers. Between thirty-five and forty magazines are taken, all but the current number being circulated as books.

The South

WEST VIRGINIA

Sistersville. The Public Library has been moved from the Main street school building to its new quarters in the City building, in the rooms formerly occupied by the post-office. The rooms have been thoroughly renovated, the walls and ceiling being decorated in pleasing colors, a new oak floor laid, and book shelves installed. The library now contains over four thousand volumes. Gifts of money and furnishings for the new quarters have been made by a number of citizens.

NORTH CAROLINA

The North Carolina Library Commission is actively pushing the idea of rural extension for city libraries. Mitchell, Beaufort, Mecklenburg, and Guilford counties have joined in the county extension work, and now the Carnegie Library of Winston-Salem is working for an appropriation from the county to

carry on the same work. The Good Will Free Library of Ledger receives a small appropriation from Mitchell county and is open to all the people of the county. A similar appropriation has been made by the authorities of Beaufort county for the Washington Public Library. For a time the Charlotte Carnegie Library received an appropriation from the county commissioners of Mecklenburg, but the appropriation was later withdrawn, whereupon the library withdrew likewise its privileges from the people of the county. A renewal of the appropriation is now demanded by the people. Durham county is giving \$400 annually for county extension. On May 1 of this year the most elaborate county extension system in the state was inaugurated by the Greensboro Public Library, Guilford county having appropriated \$1250 for one year towards the support of the library. The Greensboro Library has established six regular stations out in the county. The stations have been placed at Brown Summit, Friendship, McLeansville, Jamestown, Summerfield, and Pleasant Garden. The postmaster acts as librarian in a number of instances. The Greensboro Library has calculated that it has more than doubled the number of its possible patrons. Whereas, before it was serving only about 20,000 in the city, it is now serving 45,000 in the county and city. With loans made to the city last year of 31,000 it is confidently expected that loans this year will almost reach 75,000.

Greenville. The library committee has decided to move the library to rooms on the second floor of the National Bank Building. These rooms are donated by the owners of the building to be used by the library without rent till Jan. 1, 1917.

FLORIDA

Key West. The Public Library, which has been quartered in the Monroe House, will have to be moved as the building has been leased to new tenants who desire to have possession of the whole building.

ALABAMA

Birmingham. In a recent newspaper article the president of the Birmingham City Commission has this to say of the Public Library: "When this commission came into office the Birmingham Public Library was an organization kept up by paid subscriptions and reaching but a limited number. To-day, as a free public library, it is the epitome of service and efficiency. Besides the main library in the City Hall, there are branches at Avondale,

East Lake, Ensley, West End, and Woodlawn. and permanent deposits at Wesley House, Southern Bell Telephone Co., Central High School, Boys' Club, the Girls' Industrial Home, and numerous small agencies. Five years ago an average of eight books a day were borrowed from the library. To-day the total number of registered borrowers is 25,952, and 7259 of this number are children. And 259,954 books were borrowed in the year ending June 1, 1915. This is an average of three books to every white person in the Birmingham District, or an average of a book a minute for every hour the library is open. Furthermore, the library has served in the past year 92,868 persons in the reading rooms. The library hopes that in the future it will have more commodious quarters, a larger corps of trained assistants, a regular book appropriation, etc. If this commission is in office when the time comes every available power it has and whatever means it is able to furnish will be placed at the disposal of the library, for this is an institution in which the people of Birmingham should take a deep pride."

The Central West

MICHIGAN

Detroit. The C. M. Burton Library, consisting of 30,000 books and 20,000 manuscripts dealing with Detroit and Michigan, is being indexed by the Public Library Commission. The books and manuscripts are to be removed to the public library when the new building is completed.

OHIO

Oxford. *Miami Univ. L.* S. J. Brandenburg, lbn. (Rpt.—yr. ending Mar. 31, 1915.) Accessions 1751 books and 56 pamphlets; total 43,934 volumes and 744 pamphlets. Total recorded circulation 72,031, an increase of a little less than 11 percent over 1913-14. The library was open in every department for 306 days, and for reading on 40 Sunday afternoons in addition, accommodating 1409 persons.

INDIANA

A Library Art Club, similar to the one in New England, has been organized in this state. The State Library Commission has offered financial help and also help in caring for the material and arranging schedules for exhibits. Other institutions and individuals have also given aid in organization and in collecting material, and some sixteen excellent exhibits on nature, and fine and industrial arts have already been arranged. The dues have been so graduated to the library income

that every library in the state can afford to join. A member can, when the organization is once in working order, expect an exhibit every two to four weeks and can count on having at the library at all times some valuable educational exhibit. The president of the club is Mrs. H. B. Burnet, Indianapolis; first vice president, Mrs. Jay A. Egbert; second vice president, Prof. Alfred M. Brooks, Bloomington; secretary, Miss Carrie E. Scott, Indianapolis; treasurer, Mr. Henry N. Sanborn, Indianapolis.

Coatesville. The last log cabin at this place, long regarded by visitors as a curiosity, has been torn down to make room for the new \$8000 Carnegie library, which will be built soon.

Liberty. The corner stone of the new Carnegie Library was laid in June, the exercises being in charge of the Masonic order. The building, which is to cost \$10,000, was made possible by a gift from the Carnegie Corporation.

West Lebanon. Previous to the death of the late William H. Goodwine, he and Mrs. Goodwine had promised to donate a lot to the Carnegie Library Association for the site of the library. At the time of Mr. Goodwine's death the deed had not been made, but it has now been executed and presented to the association, which will proceed to draw up plans for the building.

ILLINOIS

Chicago. In a recent letter Mr. Legler explains a little more in detail the new library law recently passed in Illinois, and what it means to Chicago. He says: "Our tax rate has been increased from six-tenths to one mill, which will net us about \$200,000 more annually than we have been receiving. This assures us resources for considerable extension of our work during the coming calendar year when the first installment will be available. Plans are now being formulated for numerous changes in the main building and the extension of the service through outside agencies whereby it is purposed to give to the people of Chicago largely increased opportunities for using the library. It has been a strenuous campaign, and at the last moment a gubernatorial veto was threatened. Largely owing to the splendid support promptly rendered by civic and neighborhood organizations in all sections of Chicago, representing all elements of the population, we were enabled to overcome this danger, and the executive approval of the bill has finally given us what we have

endeavored to secure for the past three sessions. The law is a general state law which gives at the same time to cities outside of Chicago a possible increase of 66 2-3% revenue, subject to the local aldermanic approval."

Gilman. At the April election, Douglas township in Iroquois county voted a two-mill tax for a township library. On May 26 a special election was held to elect the library board. The next day the city library board of Gilman turned over to the township board all books and property belonging to the city library. This makes twenty-one township libraries in the state of Illinois.

Ottawa. The recent annual report of the Reddick's Library shows an increase of 8000 volumes in circulation of books over that of last year. New collections of Italian and Scandinavian books have been added as well as many new books for the various trades and professions. One of the new methods of advertising has been a window exhibit in a downtown business block.

The North West

WISCONSIN

Milwaukee. Plans for providing library facilities for the county cannot be carried out until after funds are appropriated at the annual meeting of the county board in November. Trustees of the public library met with a special committee of supervisors in June, and it was then made known that there would be no funds available before the November meeting.

MINNESOTA

As a means of putting themselves in a position to assist schools, colleges, dramatic clubs, and Shakespeare clubs to get up suitable celebrations in 1916 of the tercentenary of Shakespeare's death, it is reported that the librarians of Minnesota will, at their state meeting in Minneapolis, Sept. 13-18, put on a Shakespearean pageant at Lake Minnetonka. The pageant will be produced with the purpose of stimulating interest in everything relating to Shakespeare this year. The celebration of the Shakespearean tercentennial is to be nationwide in 1916.

Minneapolis. Several departments of the Public Library are to be moved the first of August, with the object of getting more room and better accommodations. The reference room will be removed to the third floor of the south wing. More reference books on open shelves and small tables where individuals may work undisturbed by others will be

features. The open-shelf room, now on the main floor to the right of the elevator, will be moved to the present location of the reference room and the space gained thereby on the south side of the library will be used for expanding the offices and making room for cataloging. The demand for music scores has become so strong that this department of the library is to be taken care of in an open-shelf room on the third floor. Previously these books have not been available on open shelves. It is the intention to increase the stock of music scores also.

St. Paul. The Public Library has just received a collection of phonograph records from C. S. Beach, including bird songs, Indian songs, and selections from Wagner's operas and selections by John McCormack, Mischa Elman and Alma Gluck.

IOWA

Davenport P. L. Grace Delphine Rose, lbn. (12th ann. rpt.—1914.) Accessions 3605, withdrawals 1447, total 39,949. New registration (adult) 1118; total 10,916. Circulation 174,275, fiction 64.3 per cent. Receipts \$30,821.99; expenditures \$16,634.06, including \$938.65 for binding, \$3095.61 for books, \$324.20 for periodicals, \$90 for pictures, and \$7029.05 for staff salaries.

Iowa City. A library building to cost \$700,000, will be erected by the Iowa State Board of Education for the University of Iowa. A site for the first wing has been purchased at a cost of \$20,000, and the building will ultimately cover nearly the whole block adjoining the college of law building.

NEBRASKA

Broken Bow. The corner stone for the public library building was laid on Wednesday, June 16, by the Nebraska grand lodge of Masons.

The South West

MISSOURI

Kansas City P. L. Purd B. Wright, lbn. (33d ann. rpt.—yr. ending June 30, 1914.) Accessions 24,130; total 162,930. Circulation 497,624, an increase of 104,815, or 26.6 per cent. Registration 43,657. Expenditures for strictly library operating expenses were \$86,010.89, less certain credits; art gallery and museum \$3760.31; and building and equipment \$11,956.32. To this, additional items for purchase of property and its maintenance should be added. Salaries amounted to \$40,674.46; books and periodicals \$26,903.99; and the li-

brary bindery, including salaries and supplies, \$5631.30.

St. Joseph F. P. L. Charles E. Rush, lbn. (25th ann. rpt.—yr. ending Apr. 30, 1915.) Accessions 4404; withdrawn 2442; total 71,778. Registration 20,197, about 25 per cent of the population and an increase of 1744 over 1914. Circulation 282,453, an increase of 16,171. Receipts \$25,881.36; expenditures \$25,881.36, including \$3273.80 for books, \$1193.83 for periodicals, \$2551.70 for binding, and \$12,501.94 for salaries.

St. Louis. Nine public schools are being opened two or three hours on certain days during the summer to be used as Public Library branches. In most cases the branches occupy the kindergarten rooms of the respective schools.

KANSAS

Leavenworth F. P. L. Irving R. Bundy, lbn. (15th ann. rpt.—1914.) Accessions 2085, withdrawals 456, total 23,300. Registration during the year 1636, total 4715; average number of cards in use 1438. Circulation 75,692. Receipts \$7160.94; expenditures \$6561.18, including \$1326.36 for books, \$192.78 for periodicals, \$282.95 for binding, and \$2390 for staff salaries.

OKLAHOMA

Tulsa. The contract for the construction of the new Carnegie library building has been awarded. The bid called for an expenditure of \$51,438. The site was purchased not long ago. It has a 75-foot frontage on Cheyenne at Third, and it will be but a short time until ground is broken for the structure. The Carnegie Corporation has given a fund of \$55,000 for the purpose.

TEXAS

Sherman. The new public library building, which cost \$20,000, is completed and the furniture and 5000 volumes of books have been moved in. The building is the gift of Andrew Carnegie.

Pacific Coast

OREGON

Salem. The last biennial report of the State Library for 1913-14 states that the library now contains 87,638 volumes, 42,000 of them being in the document collection, and the others in 557 stations, through which the books are reloaned to the people in villages, rural communities, and cities. Of these distributing points, 312 are regular traveling library sta-

tions, 45 are public libraries, and 201 are other centers through which groups of books are made available to clubs, parent-teachers' associations, high school students, farmers, and others using special classes of books. Aside from these branches, there is an active and increasing mail order lending business from the library at Salem, over 1,200 people using the library directly by mail. During the past two years, 64,176 volumes were shipped out. This is a gain of nearly 20,000 over the last biennial period. 23,675 volumes have been added to the library, 6500 of these were put into new traveling library units, and 8753 were additions to the general loan collection, to supplement these traveling libraries. 1636 of these books were bought upon request of readers in all parts of the state, and a generous portion of the book fund is held for the purpose of meeting such requests. This library serves as the state lending library; the state traveling library; the state document and legislative collection; the center of the state school library work, serving 2300 districts by book selection and buying; as a center for advisory help to the public libraries of the state, and as a distributing center for the publications of the state of Oregon, with an exchange system worked out for other states, and a depository system for the libraries of Oregon. The appropriations for the biennium have amounted to \$17,700—\$9000 for traveling libraries, \$7500 chiefly for books, and \$1200 for postage, expenses, etc.

CALIFORNIA

Calwa City. The new library provided by the Santa Fé railroad for its employes was formally opened June 5.

Los Angeles. The contract for the new Vernon branch of the Public Library was awarded in June. The structure will stand at the corner of Forty-fifth street and Central avenue and will be the third of the libraries provided for in the Carnegie fund that was secured about two years ago. The new building will cover a ground area of 100 x 65 feet and will be of brick, concrete, and terra cotta construction. The roof will be of red clay tile. The main floor will be given over to the library proper and to reading-rooms, while provision is made in the basement for an auditorium.

Sacramento. Plans for the new Carnegie Library, which will take the place of the present City Library and which will be placed on the civic center site, have been submitted to the city commission. The plans provide for many

new features, among them open-air reading rooms for men and women, which are known as "gardens" and which are planned for the second floor of the building. The plans call for a two-story structure with fourteen rooms, and the estimated cost is between \$75,000 and \$100,000.

San Lorenzo. A large public library and auditorium, to form a civic center, are ambitions the San Lorenzo Union Civic Center and other local organizations hope to see realized soon. Investigations have already been made by the center, with the object of learning what steps are necessary to secure a Carnegie library for this district. Since San Lorenzo is unincorporated, the supervisors will have to be petitioned to organize a library district. An effort will then be made to secure an appropriation from the Carnegie library fund for a library building. Definite action will be taken by the Civic Center and residents this summer.

Foreign

GREAT BRITAIN

The annual meeting of the Library Association will be held in London during the week beginning Aug. 30. There will be a social reunion given by the Council at Caxton Hall on Monday evening. Details of the program are not yet announced, but it will probably include a discussion of Prof. Adams' report to the Carnegie United Kingdom trustees on "Library provision and policy," and a series of papers and possible discussions on the literature of the war, besides several round table conferences. There will also be a series of visits to London libraries.

West Hartlepool. Following the German naval bombardment of the Hartlepoons, Dec. 16, 1914—which resulted in the loss of 120 lives and damage to over 1800 buildings—a collection has been made for the West Hartlepool Public Library of all available photographs, together with a selection of press material for the formation of an album recording the bombardment. Prior to being placed in an album, the photographs were exhibited in West Hartlepool, and later for ten days in Sunderland, where 7489 visitors inspected them during that time. The collection has been brought together by the Director of the Sunderland Public Libraries, Museum, and Art Gallery, who, since September, has been acting as honorable supervising librarian of West Hartlepool, during the absence of the librarian (Mr. J. A. Louis Downey) on military service.

SCANDINAVIA

Our Scandinavian geography got hopelessly mixed last month. Under "Norway" we printed a paragraph about three new libraries started in the "Norwegian" towns of Nyköping, Saeby, and Hjørring, which are not Norwegian at all. Nyköping is in Sweden, some fifty miles from Stockholm, while Saeby and Hjørring are in Denmark. To make our confusion complete the latest report of the Deichman Library, in Christiania, appeared under the heading of "Sweden." For all of which errors we apologize to our readers.

FRANCE

Lyons. The *New York Times* correspondent reports that the city has appropriated the necessary funds for the establishment, in connection with the municipal library, of a collection embracing all the literature of the war. This collection, which will be under the direction of the municipal librarian, M. Cantinelli, will gather for the benefit of future historians, the books, pamphlets, broadsides, newspapers, magazines, posters, musical compositions, and even postcards, in whatever countries published, dealing with the war. Correspondents in all the countries concerned and representing the great public institutions of the nations allied with or well disposed toward France, as well as the diplomatic representatives of that country, have promised their co-operation.

HOLLAND

Sneek. The city of Sneek (pronounced Snake) has opened the doors of its new public library. This city situated in the centre of Friesland is one of the oldest townships of the Netherlands and its historic monuments are numerous. Its library building is in all probability the oldest of its kind. Built in the beginning of the fifteenth century by Aylof die Gruter as a fortified place during the wars between Holland and Friesland, its history shows the gradual progress of civilization and culture. The building as it stands to-day is like a historic chain that links together six centuries. The first known owner after Aylof die Gruter was the Lord of Dekama, knight of the Golden Fleece. He left the estate to his heirs in 1558. A century later it passed into the hands of the family Burmania, hereditary governors of the county of Wymbritseradeel, and from the middle of the eighteenth century well-to-do merchant families have resided on the historic site. Sjoerd Haagsma, a municipal official, was the last owner, and his widow sold the building to the trustees of the present public library.

LIBRARY WORK

Notes of developments in all branches of library activity, particularly as shown in current library literature

General

Societies, Associations, Clubs, Conferences

LIBRARY CLUBS

In an editorial in the *Library Association Record* for June Mr. W. C. Berwick Sayers calls attention to the need of some center in London where provincial librarians, as well as those living in London, may make business appointments, receive guests, etc. The *Record* then suggests that a Library Association Club might be formed and suitable quarters provided for it in connection with the Association headquarters. A couple of rooms would be sufficient for the beginning, and the club might be made a branch of the general association by admitting to its membership all persons qualified for any grade of the association membership. A guinea is suggested for the entrance fee and a half guinea annually for membership.

History of Library Economy

LIBRARY BIOGRAPHY

McCarthy of Wisconsin—The career of an Irishman abroad, as it appears and appeals to an Irishman at home. Sir Horace Plunkett. *Nineteenth Century*, Je., 1915. p. 1335-1347.

A highly appreciative article on the work and personality of the legislative reference librarian of Wisconsin. Mr. McCarthy's work is fairly well known among librarians of America, but this article is most illuminating on the personality of the man himself and his career.

Scope, Usefulness, Founding

Library Extension Work

LIBRARY AS A SOCIAL CENTER

A wider use of the library plant has been evident throughout Minnesota in the last two years. This is particularly true in the libraries on the Iron Range which have splendid equipment for such work. Clubs have been organized at Chisholm, Hibbing, Two Harbors and Virginia, and the club rooms are freely used for meetings of all sorts of organizations. The Sunday victrola concerts in these libraries are established features, public receptions are annual events at Fairmont, Little Falls, Madison and Red Wing, and exhibits have been successful at Coleraine, Crookston, Litchfield, Man-

kato, Montevideo, Owatonna, Red Wing and Winona. The Women's Club at Grand Rapids has furnished a rest room in the basement of the library, and farmers' clubs have held meetings in the basement of the Litchfield Public Library. Free lectures have been given at Mankato and entertainment courses of a high grade are given under the auspices of libraries at Austin, Benson, Hastings, Hutchinson, Madison and Redwood Falls. Other libraries have given home talent plays, balls, teas, musical entertainments, and tag days for the purpose of increasing their revenues.

DOLL HOUSE EXHIBIT

An exhibit of doll houses and a toy village was held last spring in the children's department of the Fort Wayne Public Library. Exhibits of this kind are held from time to time, not only to interest children in the library, but to give to the boys and girls ideas of good construction. The miniature bungalow was built and furnished by one of the older boys. A two-story house, built two years ago, is now of historical value, as it is most completely furnished in the style then in vogue. In general design and in the furnishings these two houses show the trend of dwelling house design. A third house, worthy of mention, was made of corrugated paper and furnished with paper furniture made by the pupils of the first grade of one of the public schools. The children thronged to the library during the exhibit.

BULLETIN BOARD MATERIAL

Instruction as well as entertainment is being derived by the children at the Memorial Square branch, Springfield, from a bulletin board covered with paper dolls dressed in the characteristic costumes of various countries. The dolls all have several dresses, showing both the peasant and holiday attire of the boys and girls of China, Russia, Japan, Switzerland, Norway, Germany, Italy, and a number of other nations.

Library Development and Co-operation

TRAVELING LIBRARIES IN KANSAS

Kansas has a special Traveling Libraries Commission which has its own collection of books and issues its own report once in two

years. The original collection donated by the club women of Kansas contained 3000 volumes, and 34 trunks, or shipping cases. The library is now a successful institution with over 46,000 volumes and 573 library trunks. During the years 1913-14, 1225 traveling libraries and 34 university extension libraries were sent out. According to an estimated average of reports received from the library stations, each station had: regular readers 50, circulation 250; total circulation in the state, 306,250.

Founding, Developing and Maintaining Interest

LIBRARY EDITION OF COLLEGE WEEKLY

Texas Christian University Library, Fort Worth, Texas, in a co-educational school of about six hundred students, got out a special library edition of *The Skiff*, the college weekly, last spring, for the purpose of inspiration, information, and a large appeal for new books.

Some of the leading articles were: "Give-a-book movement"; "The early history of the library"; "The endowment of the oratorical library"; "Library thinkers"; "Value of magazines." The librarian reports the plan a decided success, and notes the following results:

1. The students and faculty declared it one of the best and most interesting numbers of the year.
2. More students visited the library to learn to use it properly.
3. Many came just to see the books mentioned in *The Skiff*.
4. A recent graduate read the paper and sent money for two new books and has made this an annual gift, the librarian to select the books.
5. A friend of the school, and the mother of one of the students, sent four new volumes.
6. Several said the "library conscience" article made them think that their own town did not have a library.
7. Many students came and offered to assist in the collection of old magazines in their town, so we could complete our files.
8. They said they appreciated books more than they ever had, since reading this number.
9. Portion of a chapel talk given to our students by Miss Stearns, of Wisconsin, on "A plea for deeper and more solid reading" was reserved for this issue, and it gave added force by appearing in this special number.

10. It helped to strengthen the tie between faculty and students for "The heart of the university"—the library.

Library Support. Funds

RAISING FUNDS IN WISCONSIN

The library of Spring Valley, Wis., is endeavoring to raise funds by asking the adults of the community each to contribute 25 cents toward the library and each child 10 cents. Printed subscription envelopes have been distributed for the purpose.

At Abbotsford a woman's club has been organized to aid the library. Over 40 women have joined, and each is taxed a small sum at each meeting for the library fund. The club meetings are held in the library, and have aroused much interest.

Government and Service

Staff

QUALIFICATIONS FOR LIBRARIANS

Detroit's Library Commission has adopted the following amendment to the rules, affecting appointments and promotions and effective July 1, 1915:

"Appointments and promotions to be made solely with reference to special fitness for the duties and responsibilities of the position to be filled. Seniority or length of service, while it may be given due weight, will not necessarily be a determining element in promotions or increase in salary.

"In the cases of appointments of heads of departments and branch librarians, preference should be given to those who have a college education or its proven equivalent, together with specialized library training, experience in the work, or special knowledge of the service of the department.

"A first assistant and senior assistant should also have credentials above those of mere high school, either college education or its proven equivalent, or training in a professional school of some kind.

"Those admitted to our service hereafter having no preparatory education above that of high school, should not be eligible for appointments above those of junior assistants unless they show exceptional ability or manifest their ambition by making arrangements to attend either college or library training school."

The amendment applies only to future additions to the staff.

A ruling adopted three years ago by the commission, that college graduates would be

admitted to the library apprentice class on their diplomas, and that, once they were appointed to the regular staff they would be given advanced standing, has worked out very satisfactorily, as against three college graduates on the staff when the ruling was put in effect, the library now has 16.

LIBRARIANS AS AUTHORS

Librarians in literary work. *Pub. Libs.*, Ja., 1915, p. 14-15.

Editorial. Brief comment on some of the librarians who are writing on other than library matters. Among those mentioned are Miss Hester Coddington, Miss Corinne Bacon, Miss Frances Jenkins Olcott, and Jacob Piatt Dunn.

Administration

General. Executive

ADMINISTRATION IN GREAT BRITAIN

Some features of recent library practice in Great Britain. Henry Bond. *Lib. Assn. Record*, Je., 1915, p. 227-243.

A revision of a paper read in St. Louis in 1904. In this paper "recent" covers the period since 1897, and "library practice" excludes all extension work, the material being grouped under six heads.

Selection of books. Librarians now try to select, not collect, books, the basic consideration being merit and utility as opposed to mere popularity. Book selection is improving, and many libraries are now questioning the value of the news-room, and whether its funds might not better be used for the purchase of more and better books. The former lack of aids to selection is being remedied and there are now several helpful "Guides," the best being the A. L. A. publications, despite their special fulness on American topics. The Library Association issued select lists in 1906, 1907, and 1908, and has recently revived in the *Record* the "Best books of the month."

Classification. Development of systematic classification has not been very great except in reference libraries, and there are still some of these unclassified. The Dewey system has been more generally adopted than any other, and its extension by the Institut International de Bibliographie is invaluable in specialized libraries. The Cutter and Brown classifications also are used in a number of libraries. The use of the indicator is still in favor with the majority of librarians, however, and where this is found classification suffers.

Cataloging. The revival of the classified catalog, often in the form of class lists, and the introduction of annotation are noteworthy points, though half the new catalogs are still in dictionary form. The combined catalog of all the libraries in a district has been attempted in some quarters, but the experiment has been confined to the card form, cost of printing being prohibitive. In the matter of annotation there is a sharp division of opinion whether the note should be critical or not, and the conclusion is reached that evaluation should be included, but made subservient to the descriptive portion.

Distribution of books. The most popular method of issue is by the indicator, or else one of the more primitive methods, with ledgers and the like. The open access system has made great progress in many smaller libraries and branches and in reference libraries, but it is still regarded with suspicion by many people, both librarians and public.

Privileges to readers. Restrictions to enrolment of borrowers have been removed or lessened. Fines have been reduced or abolished. The practice of charging a penny or more for application form or borrower's card has been done away. Additional cards are issued for non-fiction, music, etc., and for the use of students and teachers.

Bulletins. The most widespread development has been in the issue of bulletins by libraries. These are now very generally published by libraries, either monthly or quarterly, and have been welcomed by reader and librarian alike. They print news of the libraries and sometimes class lists, replacing the catalogs, and their issue usually gives a library a fresh lease of life, touching the life of the public at many new points.

VALUATION OF BOOKS

In the annual report of the Grand Rapids Public Library for the year ending March 31, 1915, there is a discussion of the method used to arrive at a valuation of the books, etc., belonging to the library. During the year the city board of assessors assessed all the personal property belonging to all the departments of the city, calling upon the several departments to submit statements of their personal property. Accompanying the list of the library's personal property was the following statement as to how the library arrived at the value given, and this was adopted by the city board of assessors:

"For the books in the library we allowed a dollar per volume. The average cost for a number of years of the books purchased dur-

ing the year has been something over a dollar a volume. The library expends on binding and rebinding books about \$2000 a year, for several years considerably more than this. This, of course, adds to the value of the books, but is not figured in the dollar per volume. In addition to this, as a going concern there is added to the value of the books our card catalogs and the work they represent, so that the binding and the card catalog work would fully offset the depreciation in the books on account of use, wear and tear, etc., so far as their value to a public library is concerned.

"Our maps are estimated at 25 cents each. A great many of these are in sheets which can be purchased at a low average cost, but there are a number of maps that are exceedingly rare, one or two of them that could not be purchased at any price, and they have therefore, a unique value. We have one map for which we might easily realize from \$100 to \$150 if it were offered for sale.

"There is included in the foregoing only the value of books, maps, pamphlets, etc., that are cataloged. Those that are not cataloged, duplicates, etc., of which there are many thousands, have not been considered at all. Much of this uncataloged material, of course, is worth nothing except for old paper, but some of it has considerable commercial value. All this was let go in without value as one of the offsets in the depreciation of books which were cataloged.

"The furniture and equipment included only the furniture and fixtures that are movable or loose in the building, the sort of things that one would move out of a house on leaving. Due allowance was made for depreciation in estimating the value of furniture and equipment. Things built into the walls, such as stacks, certain book cases, etc., we did not estimate, but considered these as part of the building."

Treatment of Special Material

MUSIC ROLLS FOR CIRCULATION

The 1913-14 report of the Kansas City (Mo.) Public Library describes its experiment with the circulation of music rolls.

"Through the generosity of the Starr Piano Company," writes Mr. Purd B. Wright, the librarian, "480 rolls of music for the player piano were placed in the library in January. Beyond the announcement in the daily newspapers and the usual bulletin notice, the department was given no special advertising. As shown by the records, 1837 rolls were issued in five months, or an average of nearly

four issues to each roll. Care was shown in the selection of music. The demand for the rolls is growing rapidly, as will be seen by a study of the circulation tables.

"It has been rather interesting to note the favorable effect on the use of the library in the call for books on music, and especially for operatic scores. Use of music from the standard operas created a desire for the words and a call upon the library.

"Card holders were given the privilege of securing one music roll on a card, in addition to a book. Many people at first coming only for music rolls, and these were more numerous than would have been thought, soon became book users. Experiment has demonstrated its value. It is to be regretted that records for other mechanical music devices are beyond consideration at this time. It is a most effective way not only of combating shoddy music, but of cultivating a taste for music worth while."

Accession

BOOK SELECTION

The Public Library of the District of Columbia invites its readers to suggest the titles of books which the library does not own but which the readers believe would be desirable additions to the library's resources. It frequently happens, however, that for one reason or another it is impossible to provide the book requested, and in that case a letter explaining the failure of the library to comply with the request is sent to the reader. The following general letter has been in use for some time with satisfactory results, and its use is to be continued:

Dear ———:

You recently requested that the Public Library purchase the book..... You are informed that it has been found impracticable to comply at present because it falls in the class marked (*) below. Readers are invited to recommend books for purchase; the library always strives to furnish any book requested, as far as its very inadequate book funds will permit, and so far as it comes within the scope deemed proper for this library. Certain limitations recognized in our purchases of books are noted below.

Very respectfully yours,

GEORGE T. BOWERMAN, *Librarian*.

1. Expensive books; they may sometimes be secured at reduced prices by waiting. We shall probably purchase the book requested later at second hand.
2. Books inferior in literary merit, of low moral tone, or poorly printed, etc.
3. Books too highly specialized and therefore of too limited demand.
4. Town and county histories and genealogies. (The Library of Congress procures these expensive books.)
5. Rare and early printed books. (More appropriate to the Library of Congress.)
6. Reported out-of-print and not obtainable.
7. Title not identified; please give fuller details.

Where fiction only has been asked for, this general letter is to be replaced by the following, which explains in some detail the principles which guide the library in its choice of novels:

Dear —:

You recently requested the Public Library to purchase the book of fiction entitled.....

After careful consideration it has been decided that the Library is not justified in complying with the request. In notifying you of this decision it is appropriate to state briefly the principles and practice of the Library in selecting books of fiction for purchase.

Each year many new novels are published of which the Library, with its meager book fund, can add only a limited number of new titles to its collection; for it must keep replacing the best of the older fiction and it must buy an increasing number of books in other classes of literature. The public therefore expects an educational institution like this to select its fiction with great care and to buy only such novels as have some literary merit. In making its decisions the Library relies in part on the American Library Association Booklist and on the literary reviews of recognized standing (not including the daily newspapers) but more especially on the personal reading or examination of the books themselves. The Library is not ordinarily justified in buying novels published one or more years ago unless they have more than usual literary merit. It strives never to buy books of fiction that are inferior in literary merit, of low moral tone, or that are poorly printed.

We also believe that we are not ordinarily justified in buying short stories disguised as full length novels: when published in separate volumes they are usually padded out unduly with thick paper, wide margins and big type.

The book in question seems in certain respects to fall outside the standards or limitations recognized as appropriate. The Library regrets to report this adverse decision for it desires to furnish any book requested, so far as its very inadequate book fund will permit and so far as the book comes within the scope of the Library.

Very respectfully yours,

GEORGE F. BOWERMAN, Librarian.

MOTION PICTURES, BOOKS IN

Books and plays in pictures. Margaret I. MacDonald. *Moving Picture World*, Jl. 17, 1915.

Miss MacDonald is on the editorial staff of the *Moving Picture World* and has made good use of her access to the necessary material. It is to be regretted, however, that the alphabetic arrangement of authors and of the titles under author is not carried beyond the first letter. Among 35 authors beginning with S and covering nearly two columns, one finds Shakespeare over the leaf toward the end of the list. In like manner, B, D, and H are long lists to run through in search of any particular name. Dickens leads in this list with 14 titles produced a total of 21 times, "The Christmas carol" being listed by 5 different companies. "Uncle Tom's cabin" and "Rip Van Winkle" are also each produced 5 times; "Jane Eyre" appears 4 times; Shakespeare as an author comes next to Dickens with 13 titles, each of 7 given

twice. Dante's "Divine comedy" is listed in 12 parts. Scott has 6 titles in 10 productions.

The list is not only interesting but should be useful to libraries, and it is to be hoped it will be reprinted with the arrangement revised.

PERIODICALS

A clearing house for periodicals is maintained by the Minnesota State Library Commission and is an invaluable asset of the commission as a source of reference material for clubs and individual loans in the traveling library department, although public libraries are making fewer requests for magazines to complete their files. During the last biennial period, from 1912 to 1914, 1934 numbers of magazines have been given to public libraries and 1022 numbers of popular magazines which are not needed for reference work have been given to lumber camps.

Libraries on Special Subjects

MUNICIPAL REFERENCE LIBRARIES

In its report for 1913, reference was made to the growing demands on the Providence Public Library in connection with "municipal" or "business" reference work, analogous to what is provided for in some of the "municipal reference bureaus" of other cities. During the first six months of the past year, representatives of this library participated in a series of conferences, held at the mayor's office and elsewhere, which had as their aim the establishment of a co-operative municipal reference bureau, and municipal reference department, in Providence. Although the very carefully elaborated plans then considered failed of adoption, as a whole, several important results have been brought about, in addition to the creation of a municipal reference bureau, exclusively under the direction of the city clerk, at the City Hall. These include the following: (1) the transfer of the volumes which were formerly known as the "municipal library," in the mayor's office, from the City Hall, to the Providence Public Library, to form the nucleus of a "municipal reference department," in that building; (2) the co-ordinating with this collection of all the similar or analogous material in the building; (3) the transfer of all the volumes of the "Specifications and drawings" of the United States Patent Office, from the Rhode Island State Library, at the State House, to this library, (and also the transfer from the State Library, of all the "municipal" documents, in distinction from "state" documents); (4) the transfer of city directories, (for cities outside of Providence), from the Rhode Island Historical Society's

Library, to this library; (5) similar steps taken at other libraries in Providence. While the transfers just enumerated are, in several instances, represented by a loan or "deposit," rather than a gift, this is one of the most commendable of those "co-operative" measures which have from time to time been undertaken by the libraries of Providence, the object of which is to emphasize some specific line of study or work in some specific library.

General Libraries For Special Classes

BLIND, LIBRARY FOR

The Public Library in Lynn, Mass., has a collection of books for the blind, cared for by a librarian, Miss Jennie Bubier, who is herself blind. It was started in 1903 by the late Representative Elihu Hayes. He had been preparing a paper on the public library and it suddenly struck him that there was a literature for the blind which would be appreciated by residents of Lynn. A number of women assisted in forming the first organization, which bought about 200 books, and Miss Bubier was procured to take charge. Besides the books, the plans of the original organization included readings for the blind. Two years after its founding, the work was made a part of the public library, and Miss Bubier was retained to work for the city. She reads all six kinds of raised type, and has taught many others to read with their fingers. Monday, Wednesday and Saturday afternoons from 2 to 5 o'clock are meeting days for the blind. Monday and Wednesday are reading days. The ladies of the Universalist Church supply a reader once a week, and Miss Bubier gets some friend for another time. The third day they have for reading by themselves. Not many books have been added to the original collection, as it is found cheaper and more practicable, since the franking privilege has been extended to books for the blind, to borrow books from Perkins Institute, the New York Public Library, and the Library of Congress.

FOREIGNERS, WORK WITH

The needs of foreign readers in Minnesota are receiving more and more attention, particularly from the libraries on the Iron Range, where there is great demand for books in many languages. The library at Virginia provides books in five languages and the Hibbing library in eight. The Chisholm library just opened, supplies books to readers in Flemish, Italian, Slovenian and Servian. The libraries on the Range are co-operating in this work

through an exchange of books and in preparation of lists. The Cloquet Library, in addition to supplying books in foreign languages, prepared a list of books in simple English for new Americans. A Bohemian Library Association has been organized at Hopkins to place Bohemian books in the public library. A list of Norwegian books in the St. Paul Public Library has been published through the courtesy of the Haabet Society.

A library of about 50 Swedish books has been lent by the Massachusetts Public Library Commission to the Robbins Library, Arlington, Mass., and the librarian there is calling attention to this fact by keeping a catalog of the books posted on the bulletin board. Publicity also has been given by an item in the local paper and by an announcement before the Woman's Club in which the members were asked to bring the presence of the library to the attention of their Swedish maids. The state commission, according to its last report, now has in use 60 traveling libraries in eight different languages. At the request of 24 different libraries the commission has prepared in the following languages lists of books recommended for purchase: Arabic (Syrian), Finnish, French, German, Greek, Hungarian, Italian, Lithuanian, Norwegian, Polish, Portuguese, Russian, Spanish, Swedish and Yiddish.

GREEKS, WORK WITH

In the new branch of the Denver Public Library recently opened at Valverde, a special effort is being made to interest the Greek population in the work of the library. One evening a lecture was given and attractive slides of Greece illustrated the subject of the lecture, which was given in English and translated into Greek. Although the number of Greek books in the library is limited, the commission is willing to provide more.

In Syracuse, N. Y., likewise, the library recently placed an order for about fifty books in modern Greek for the use of Syracuse people who read that language. These books have reached the library and will be ready for borrowers in a short time. It is said that 1000 Greeks are living in Syracuse.

College Libraries

UNIVERSITY LIBRARY ADMINISTRATION

Some business aspects of the University Library. E. C. Richardson. *Princeton Alumni Weekly*, Ap. 21, 1915. p. 675-676.

The University Library has an educational and a business side. Each of these two func-

tions in a growing library implies needs which vary directly with the development of the University. Every new student, new teacher or new course creates an increased demand on the Library. University growth means, thus, increased library supplies or decreased library efficiency at some point—and this applies to all three elements (1) books, (2) aid to students and professors, and (3) business administration.

Recent additional appropriations at Princeton have brought the annual book fund up to \$15,000, but nothing has been done so far to provide for the increased cost of administration of a resulting annual increase of 20,000 volumes. Every volume purchased costs a definite, if variable, amount of time and money—aid to the professor in choosing titles, writing the order, unpacking, verifying, drawing order for payments, filing of records, entry in account-book, stamping, pasting in of bookplates, labelling with numbers, providing with cards for the various catalogs (author, subject, shelf), putting on the shelf, etc., etc.

For example, the bookplates for 20,000 additional volumes will cost \$180; gilding the call numbers on the backs will require \$400; and the cost of printed cards, estimating four cents for each book, will be \$800. These are only a few of the items to be considered but they will serve to show the problem produced by the increase in book purchases.

"In brief the cost per volume added to a library amounts on the average in university libraries to about two hours' time. This cost varies in different libraries: first, with the quality of the product turned out (i.e., the fullness and accuracy of cataloging); and, second, with the cost of time. Princeton's actual cost has been declared by those who have made a comparative study of the matter to be the lowest among the group of libraries so far studied, and to be 35 cents per volume. In some libraries, it costs twice as much, or even more. Part of the reason for this is to be found in the fact that the Princeton University Library average salary is only two thirds the average among twenty-seven chief university libraries. The net point is that 35 cents, or two hours per volume, is the very least at which volumes can be added and have the present degree of efficiency of administration maintained—a clear and simple business proposition."

After getting the books on the shelves there are still the items of up-keep and care, repairs, readjustment of shelves, helping men who use the stack or reading-room to find their books, keeping books in order on the shelf, following up missing books, getting together books for

preceptorial courses, and reading courses and debates.

The long and short of these cost aspects is that every new call on service, every new student, new professor or new course means more labor or less efficiency.

Bibliographical Notes

The *Bulletins* of the Salem (Mass.) Public Library from May, 1911, to April, 1915, have been bound together to form volume ix and issued with an index to volumes I to IX.

The Carnegie Library of Pittsburgh, in its *Bulletin* for June, contains a second supplement to its "Debate index," covering the period from December, 1913, to June, 1915, to be found on pages 189-198 inclusive.

A long and appreciative interpretation of O. Henry's life and work was printed in the *North Carolina Library Bulletin* for December, 1914, being the text of an address delivered before the State Literary and Historical Association.

A 16-page list of "Books and information for home builders," called "co-operative book-list number four," has been compiled and published by the Los Angeles Public Library for fifty American public libraries. The list bears the imprint of the distributing library in each case.

The University of California Library has on hand about 150 copies of the pamphlet entitled "The library at the Exposition; a survey," brought out in connection with the Panama Pacific International Exposition for the information of librarians attending the recent conference. Any library desiring a copy of this publication may have one for the asking as long as the supply holds out.

The attention of librarians is called by Mr. Severance, of the University of Missouri Library, to a book by E. F. Harkin published under two titles, "Famous authors" and "Little pilgrimages among men who have written famous books." The books seem identical with the exception of the titles. The latter title was copyrighted 1901, published 1902; the former title has the legend "fifth impression. October, 1906." The material in both books is the same.

The July number of the *St. Louis Public Library Bulletin* is a municipal reference number, and is concerned chiefly with an analysis of the ordinances in various cities for the regulation of the jitney bus. Following a bibli-

ography of the question is a list of the twenty-three cities considered and citation of ordinances, after which the rules concerning the issuing of licenses, regulations for operation of cars, and penalties imposed, are summarized and compared. The text of the jitney ordinances in Oakland and Fort Worth is given, and the form of application blanks for Oakland and Pasadena.

The United Engineering Society has established a library service bureau on a commercial basis. It is prepared to furnish accurate abstracts and reliable translations of articles appearing in any language; to compile bibliographies on any engineering subject; to supply copies of articles, and to make photostatic prints of diagrams, maps, plates or printed pages. A schedule of charges for various types of service has been arranged with a view to rendering service for practically what it costs the bureau, and the information subscribed for is supplied once in two weeks, or oftener if required.

RECENT BIBLIOGRAPHIES GENERAL

CATALOGUE of rare and valuable books, including works on America, association books, bibliography, books illustrated by G. and R. Cruikshank. . . . London: Bernard Quaritch. 152 p. (No. 338. 1955 titles.)

PREFERRED list of books for district school libraries in the state of Michigan. [Priced.] Lansing, Mich., 1914. 234 p.

SELECTED list of books recommended by the Ontario Library Association for purchase. . . . Toronto: Dept. of Educ. of Ontario. 28 p. (Vol. XIII, Part IV.)

TRUE, Mabel C., comp. Preferred list of books for township and high school libraries in the state of Michigan. [Priced.] Lansing, Mich.: State Library. 165 p.

FOR SPECIAL CLASSES

CATHOLICS
Laskey, Julia H., comp. Catalogue of Catholic and other select authors in the Public Library of the district of Columbia, 1915. Washington: The library. 120 p.

SUBJECT BIBLIOGRAPHIES

AGRICULTURE
Waters, Henry Jackson. The essentials of agriculture. Ginn. bibls. \$1.25.

ALLIGATOR
Reese, Albert Moore. The alligator and its allies. Putnam. 6 p. bibl. \$2.50 n.

AMERICANA
A catalogue of Americana. McClurg. 112 p. (1915, no. 45. 1107 items.)

America, part VIII, including . . . a valuable collection of rare maps and plans. The Hague: N. Posthumus. 20 p. (Bull. 45. 1227-1563 items.)

Americana and miscellaneous books, including . . . uncommon foreign books relating to America. New York: Heartman. 32 p. (Auction no. 39. 500 items.)

Americana, including many scarce and interesting books . . . also some rare Georgia items. New York: Heartman. unpag. (Auction no. 37. 323 items.)

Catalogue of Americana. . . . Pottsville, Pa.: J. E. Spannuth. 20 typewritten p.

Catalogue of important books and manuscripts relating to North and South America, including the United States. London: Francis Edwards. 62 p. (No. 352. 764 items.)

Selections from three private libraries, comprising Americana and miscellaneous books. New York: Heartman. 24 p. (Auction XXXVIII. 356 items.)

BIOGRAPHY
A biographical catalogue, consisting of historical and other memoirs, diaries and correspondence of famous men and women of this and other countries. . . . London: Francis Edwards. 58 p. (No. 351. 910 items.)

CHAMBERLAIN, JOSEPH
Mackintosh, Alexander. Joseph Chamberlain; an honest biography. Rev. ed. Doran. 5 p. bibl. \$3 n.

CHESS
Books on chess . . . together with books on whist, picquet, and other card games. . . . London: Frank Hollings. 32 p. (638 items.)

DRUGS
Cushny, Arthur Robertson. A text-book of pharmacology and therapeutics; or, the action of drugs in health and disease. 6. ed. rev. Lea & Febiger. bibls. \$3.75 n.

ENGLAND—HISTORY
Gross, Charles. The sources and literature of English history from the earliest times to about 1485. 2. ed. rev. and enl. Longmans. 820 p. \$6 n.

ENGLISH LANGUAGE
Richardson, G. F. A neglected aspect of the English Romantic revolt. Berkeley, Cal.: Univ. of Cal. 7 p. bibl. \$1. (Publications in modern philology.)

ENGLISH LITERATURE
Durham, Willard Higley, ed. Critical essays of the eighteenth century, 1700-1725. New Haven, Ct.: Yale Univ. Press. 17 p. bibl. \$1.75 n.

EUROPE
Cambridge (Mass.) Public Library. Europe to-day and yesterday; a selected list of books concerning the nations of Europe, of particular interest in connection with the present international conflict. 29 p.

EUROPE—HISTORY
Collections on European history; a catalogue of books contained in "A union list of collections on European history in American libraries," compiled by E. C. Richardson . . . 1912, together with other works on the medieval and modern history of the European states. Leipzig: Karl W. Hiersemann. 122 p. (Cat. 438. 850 items.)

FAR EAST
A special catalogue of books, old and scarce, on the East and Far East, particularly Arabia, Egypt, the Holy Land, India, Jews, Persia, Turkey, etc. Brighton, Eng.: J. Metcalfe-Morton. 28 p. (No. XIX. 669 items.)

FIELD, EUGENE
First editions, manuscripts, letters, etc., of Eugene Field. . . . New York: The Collectors Club, 30 E. 42d St. 30 p. (No. 5, 1915. 217 items.)

FRANCE—HISTORY
Darling, Mae. The opening of the States General of 1789 and the first phase of the struggle between the orders. Lincoln, Neb.: Univ. of Neb., 1914. 3 p. bibl. (University studies.)

INDIANS, AMERICAN
A small collection of books and pamphlets relating to the American Indians. New York: Daniel H. Newhall. 16 p. (No. 87. 1674-2100 items.)

JITNEY
Bostwick, Andrew Linn. The jitney omnibus. (In *St. Louis P. L. Mo. Bull.*, J1., 1915. p. 193-194.)

List of references on the jitneys and jitney regulation (July 15, 1915). Washington: Bureau of Railway Economics Library. 11 typewritten p.

The jitney question. (In *Bull. Syracuse P. L.*, Ap., 1915. p. 3-5.)

MEDICINE
Catalogue of old and rare books on medicine and the allied sciences. London: Selden & Peddie. 24 p. 263 items.)

- Simon, Charles Edmund. Infection and immunity; a text-book of immunology and serology for students and practitioners. 3. ed. rev. and enl. Lea & Febiger. bibla. \$3.25 n.
- MISSIONS**
Stover, Wilbur B. Missions and the church. Elgin, Ill.: Brethren Pub. House, 1914. bibla. 60 c.
- MUSIC**
Music and musical literature. Claygate, Surrey, Eng.: Harold Reeve. 24 p. (No. 2—1915.)
- NATURAL HISTORY**
A catalogue of books on natural history. New York: P. Stammer. 44 p. (No. 2, 1915. 901 items.)
- ORIENT**
A catalogue of Oriental literature. Cambridge, Eng.: W. Heffer & Sons, Ltd. 73 p. (No. 131. Bibliotheca Asiatica v. 1733 items.)
A catalogue of Oriental literature. Cambridge, Eng.: W. Heffer & Sons, Ltd. 50 p. (No. 136. Bibliotheca Asiatica vi. 1032 items.)
Luzac's Oriental list and book review. London: Luzac & Co. 44 p. 6d. (Vol. xxvi, nos. 1-2.)
- PACIFIC NORTHWEST**
Oregon, Washington, Idaho: Indians of British Columbia. St. Louis: W. W. Nisbet. 4 typewritten p. (List no. 102. 46 items.)
- POLITICAL ECONOMY**
Bibliotheca economica; or, a catalogue of books and pamphlets relating to political economy in all its branches. London: Henry Stevens, Son & Stiles. 60 p. (No. 8.)
- PROTESTANT CHURCH**
American Protestant church history. St. Louis: W. W. Nisbet. 3 typewritten p. (List no. 100. 43 items.)
- RAILROADS**
American railroads. St. Louis: W. W. Nisbet. 3 typewritten p. (List no. 103. 41 items.)
- RURAL LIFE**
Foote, Elizabeth L. American country life in fiction. (In *Pub. Weekly*, June 26, 1915. p. 1863-1866.)
- SCIENCE**
Catalogue of scientific books, periodicals, and publications of scientific societies. . . . Cambridge, Eng.: W. Heffer & Sons, Ltd. 120 p. (No. 132. 3239 items.)
- SEA**
Hazelting, Alice I. The sea and its wonders. (In *St. Louis P. L. Mo. Bull.*, Je., 1915. p. 186-188.)

Communication

THE COMPARISON OF DICTIONARIES

Editor *Library Journal*:

In the June number of the *LIBRARY JOURNAL* is an article by Mr. G. W. Lee, librarian of Stone and Webster, respecting "Reference books as public utilities," under the subtitle, "Some smaller dictionaries compared."

It seems to us particularly unfortunate that, in an article which is intended to be of a discriminating character, the author did not insure the accuracy of his conclusions by obtaining the latest editions of the dictionaries compared. A letter to the publishers would have shown him that Webster's Academic Dictionary had been superseded by Webster's Secondary-School Dictionary, a work copyrighted in 1913 and based upon Webster's New International Dictionary of 1909, rather

than upon Webster's International of 1890, from which the Academic was abridged. It is manifestly unfair to compare the most recent book of one series with anything but the most recent book of another series. Had Mr. Lee considered Webster's Secondary School Dictionary the resulting table would have been somewhat different, and we think his examination would have brought him to different conclusions. Again, if any just comparison is to be made, further attention should be devoted, we think, to what Mr. Lee, in the earlier portion of his article, considers fifty per cent of the value of the dictionary,—namely, definitions. Such a comparison would of course require a great deal of study and careful weighing of the problems involved and of the methods used by various editors in solving them.

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Library Calendar

Sept. 15-17—Minnesota Library Association, Annual meeting, Hotel Keewaydin, Lake Minnetonka.

Sept. 27-Oct. 2—Library week, New York Library Association. Squirrel Inn, Haines Falls, N. Y.

Oct. 20-22. Missouri Library Association. Annual meeting, Joplin.

Nov. 10-11. Indiana Library Association. Annual meeting, Gary.

Statement of the ownership, management, etc., required by the Act of August 24, 1912, of *THE LIBRARY JOURNAL*, published monthly at New York, N. Y., for April 1, 1915.

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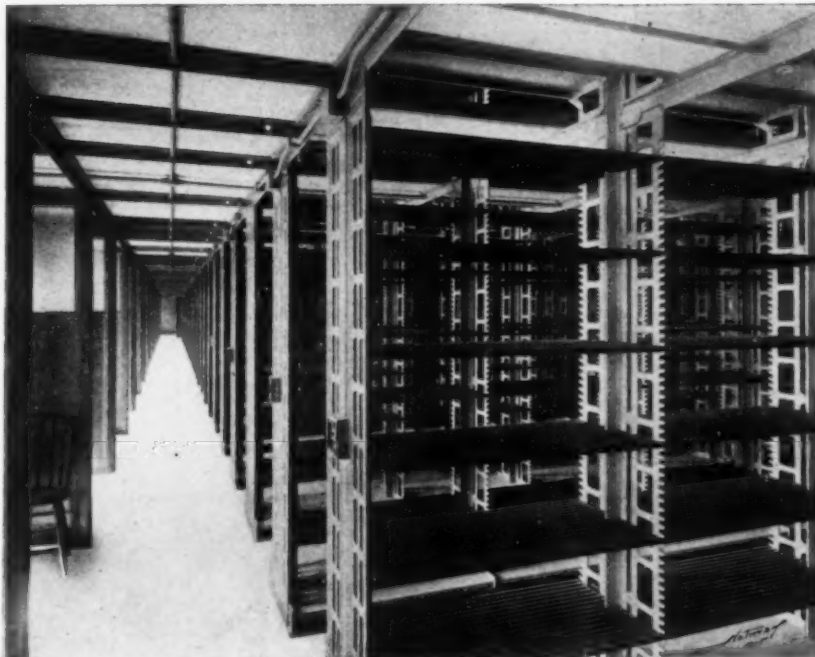
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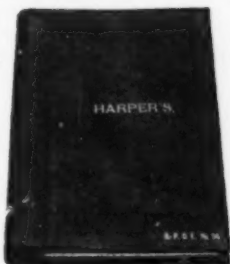
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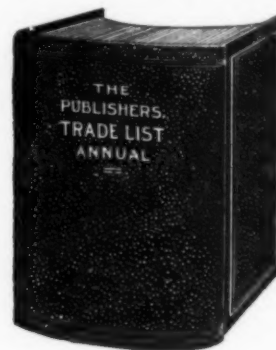
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